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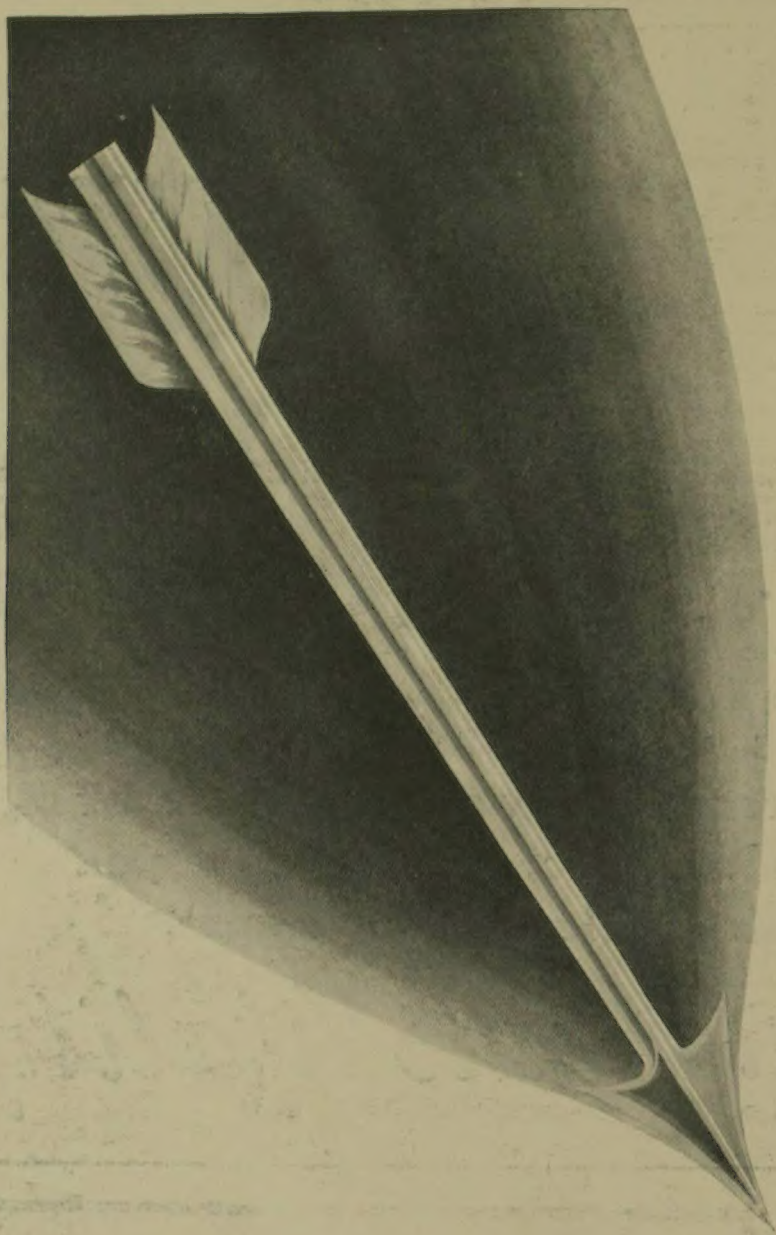
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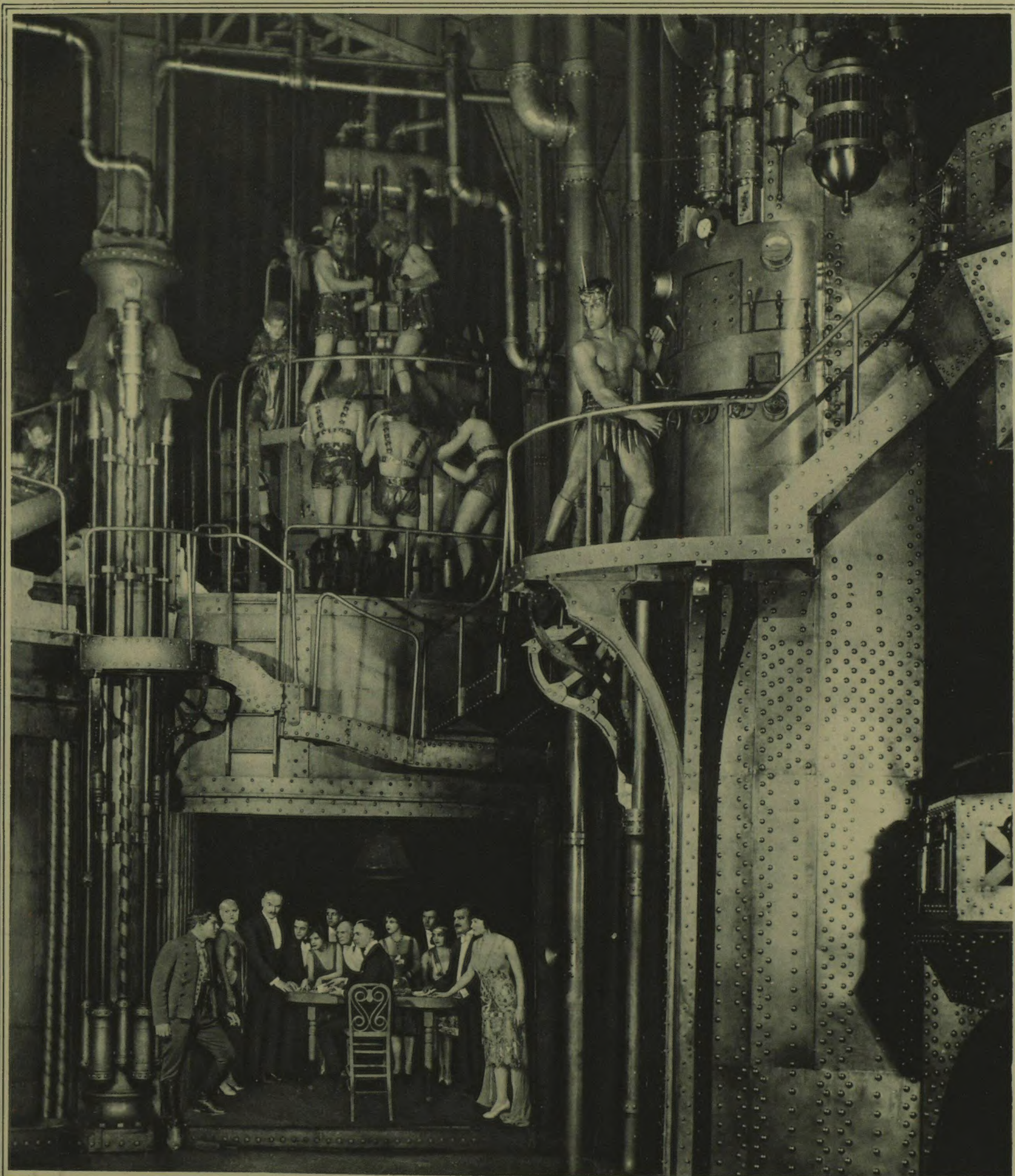


# THE ILLUSTRATED LONDON NEWS

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SATURDAY, FEBRUARY 9, 1929.

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## A STAGE HELL OF MACHINERY: THE "SOUL-CORRUPTER" IN "MIMA," WITH THE HERO AMONG GAMBLERS.

One of the strangest productions of the New York stage is Mr. David Belasco's adaptation, under the title of "Mima," from "The Red Mill," by Ferenc Molnar, the Hungarian dramatist. The scene is laid in Hell, where Satan's chief scientist has just completed a vast machine called the Psycho-Corrupter, guaranteed to debase the purest soul in an hour. A soul being needed to test its powers, a young and simple-hearted forester, named Janos, is brought from Earth to Hell. Satan and his court sit in the front row of the stalls to watch

the demonstration. A Robot woman, Mima, an embodiment of evil, acts as siren to Janos. He is thrust into the soul-mill and thoroughly corrupted, committing every sin. A spark of goodness, however, remains in him, and, instead of killing the temptress, as he intended, he forgives her. Thus the machine fails of its object, and collapses. To heighten the effect, parts of the auditorium are given the aspect of machinery, and the stage mechanism cost over £60,000. In the gambling group the hero is on the extreme left.





By G. K. CHESTERTON.

NOTHING is so bright and cheering as a hostile statement that is really to the point; an opponent who does really see the point, even if he points at it in derision. There is a way of being right, as a photographic negative is right; right by being consistently and calculably wrong. Such a critic sees the same facts that we do, but he sees them in contrasted colours. Most critics do not see the facts at all. I saw a good example the other day in a highly patriotic weekly paper.

The paper had opened a symposium on "What is Wrong with England?" It showed a certain improvement on similar patriotic papers of twenty years ago, in admitting that there could be anything wrong with England. But I think I prefer even the old optimism to the recent reaction of pessimism: which suggests that what is wrong with England is being unaccountably English. Anyhow, there is something breezily English in the variety of suggestions. One gentleman began quite explosively, "It's the women!" I am not sure whether he proposed to abolish these institutions; but I think he wanted them remoulded nearer to the heart's desire, if necessary with a club. As a matter of fact, there was a great deal of sense in what he said; but it is unwise to accept the silly feminist challenge to a battle of the sexes. There are cases in which it is well not to let the right hand know what the left hand doeth. But to set the right hand to prevent the left hand from doing anything, and start a pugilistic encounter between left and right, is the suicide of humanity. If I compare the two sexes to the two hands, it will be noted that I carefully refrain from saying which is right. There are too many invidious foreign words about being dexterous or being gauche.

Another gentleman wanted us to cultivate optimism, because it is good for trade: he did not seem to trouble about whether it is good for truth. He said, for instance, that we must not worry about whether the newspaper millionaires are making a Press monopoly. "Let the other fellow get on with his job; do your own just a bit better." But it is the very definition of monopoly that the other fellow will not be content with his own job. It is the very definition of it that your own job will not remain really your own. If he buys up your business, it will be quite useless for you to do your job better; first, because you will be doing it for his benefit; and second, because you will have to do it according to his notions of what is better. Optimism of this sort is certainly good for trade, in the sense that it is good for trusts. But I do not see how extinguishing a hundred individual businesses helps each individual to mind his own business.

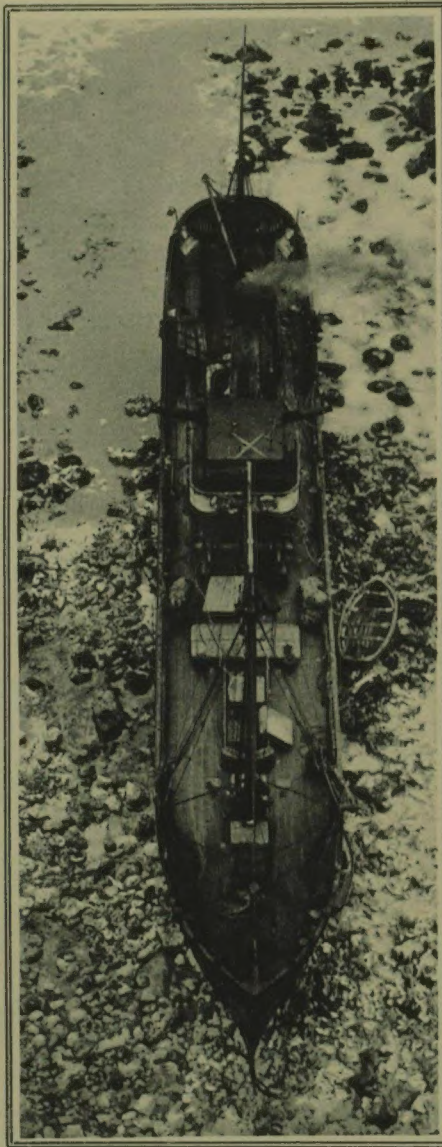
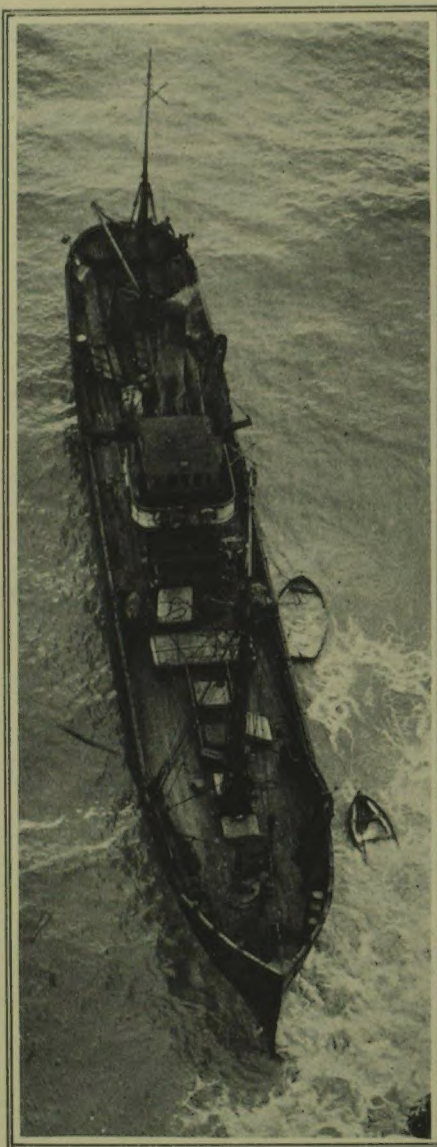
But the contribution which interests me here came from somebody who said something quite valuable; though it is the exact opposite of everything that I should say. He said that what was wrong with England was what he called Dogmatic Christianity. And he added these really important words: "Dogmatic Christianity is a religion of contradictions. Love and hate; courage and fear; humility and pomp; self-sacrifice and self-esteem. That is why these characteristics are manifest in those civilisations which are founded on dogmatic Christianity." After that, I grieve to say, he falls from the height of his first insight or vision, and goes off into the too common

claptrap about some sort of undogmatic Christianity; apparently founded on the notion that "the Nazarene" uttered nothing but platitudes. That sort of humanitarianism, which rapidly becomes heathenism, does indeed consist of platitudes. It consists of a sort of colourless and semi-sentimental dullness, which brings out in brighter colours the original picture of the paradox of love and hate, of courage and fear, of pomp and humility. And of that undogmatic dogmatism we may truly retort that it exhibits no such paradoxes. It has neither love nor hate; neither pageantry nor humility; neither heroic courage nor holy fear; neither any reason for any man

We might well take each contradiction as an example of construction. He says that we have both love and hate. It would surely be even more of a contradiction to have love without hate. Love must surely, if it do no more, at least hate hatred. If there are forces poisoning and destroying love, shall love alone have no right of self-defence? The truth is that we can generally distinguish positive and passionate love from negative and patronising love, by the fact that the former is militant and can defend its own. It would be easy to make out a similar case, even in the less obvious instance of courage and fear. It might well be maintained that, in the ultimate sense, there is no courage when there is no fear. But, as a matter of fact, the writer is using an unfair term in merely talking about fear. Fear in itself is not a character of Christianity, unless it be of Calvinism. The word is sometimes used of the awe and reverence due to divine things; but every man of my religion, at least, is taught in so many words that it must not be a servile fear. The real point about such contradictions, however, is this. If we eliminate altogether that awe or fear, or whatever we choose to call it, which there has been in all religions, we do lose along with it much of the joy and poetry of religion. It is possible to be far too much at ease in Zion. It is possible to begin to treat the Holy City as if it were the Hampstead Garden City. And that is a failure even in the fulness of life; for people do not really enjoy Hampstead as much as they should enjoy Heaven. If dogmatic Christianity has really kept alive the refreshment of wonder and fear in the midst of happiness, dogmatic Christianity has done the trick. The wildest hope of a healthy person is to get back to his first Christmas party, and be shy enough to be happy.

It is the same, of course, in the case of humility and pomp, about which I happen to have had a newspaper controversy very recently. Fundamentally, there is no contradiction. And, even in so far as there may seem to be a superficial contradiction, it is like that crossing of beams which is the basis of construction. Since human beings must have an outlet of self-expression, for their self-esteem or their social excitement, the whole object is to keep it a simple thing, as it is for the simple and the humble, and not a subtle thing, as it is for the subtle and the proud. A child likes to put on a gaily-coloured cap; he would like to see a king put on a golden crown; he has no objection to seeing a bishop put on a gold-embroidered mitre. There is much less pride in that sort of pomp than there is in the fashionable fastidiousness of the man who must wear the most modish sort of hat, and would shudder at the very thought of gold lace on his hat. Taking history as a whole, you would probably find the

proud people in sober clothes and the humble people in gay clothes. The last example clinches his case against himself. He complains that dogmatic faith encourages both self-sacrifice and self-esteem. He forgets that, by all the ancient theory of sacrifice, a man should not sacrifice what he does not esteem. Men did not offer dead vultures or decaying rats to the gods, but the best heifer or the spotless lamb. If ascetics have given up love or liberty, it is not because these things are not valuable, but because they are. That would open a much larger question; but this is enough to show that in this case the contradictions are compliments.



GALLANT WORK BY THE NEWHAVEN LIFE-BOAT: UNUSUAL VIEWS OF A WRECK—THE FRENCH STEAM-TRAWLER "CRABE" ASHORE NEAR BEACHY HEAD AFTER THE RESCUE OF THE CREW, WITH HER BOATS ALONGSIDE, AS SEEN FROM THE CLIFFS ABOVE (LEFT, AT HIGH WATER; RIGHT, AT LOW WATER).

About 9 p.m. on January 30 coastguards heard distress signals coming from the direction of Beachy Head lighthouse, but owing to a dense fog nothing could be seen of a ship from the lofty cliffs. Despite the fog and heavy seas, the Newhaven lifeboat, "Sir Fitzroy Clayton," put out and, after a long search, found the French steam-trawler "Crabe" ashore on the rocks, and succeeded in taking off the crew. It was a perilous task among the rocks, and the danger was increased by the presence of submerged wrecks at that point. The Southern Railway tug "Foremost" was standing by. Meanwhile the coastguards had also located the wreck and got to work with a rocket apparatus. But by that time the lifeboat had arrived. In our left-hand photograph the trawler's two boats are seen alongside her swamped by the swirling surf.

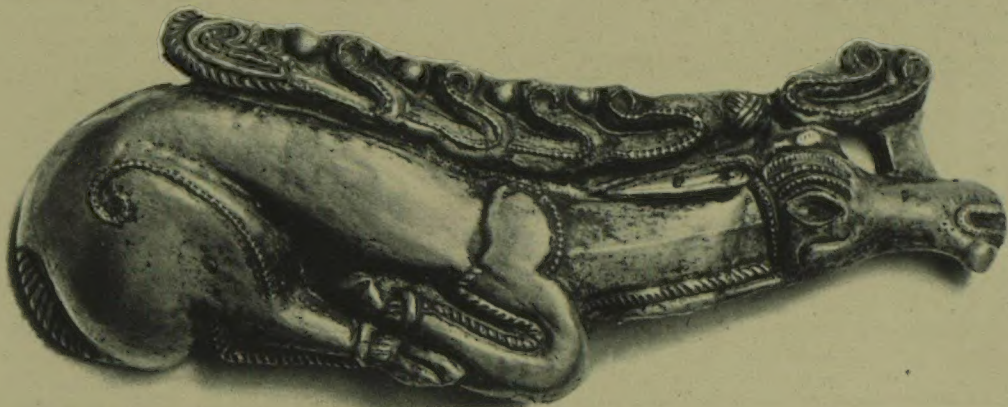
sacrificing himself, nor any reason for his respecting himself. That church of sentimental sceptics certainly is not founded on contradictions. It has never yet succeeded in being founded at all. But the writer has at the start hit the right nail on the head; even if his motive was destructive rather than constructive, and he wished to knock the thing to pieces rather than to nail it together. That is really the nail that does hold it together. That is really the way in which it is constructed; by nailing beams across each other; or (as he would say) in contradiction of each other. That is how houses are really built; upon the pattern of the cross.



## SCYTHIAN "FINDS" IN HUNGARY: GOLDEN STAGS THAT SURVIVED FIRE.



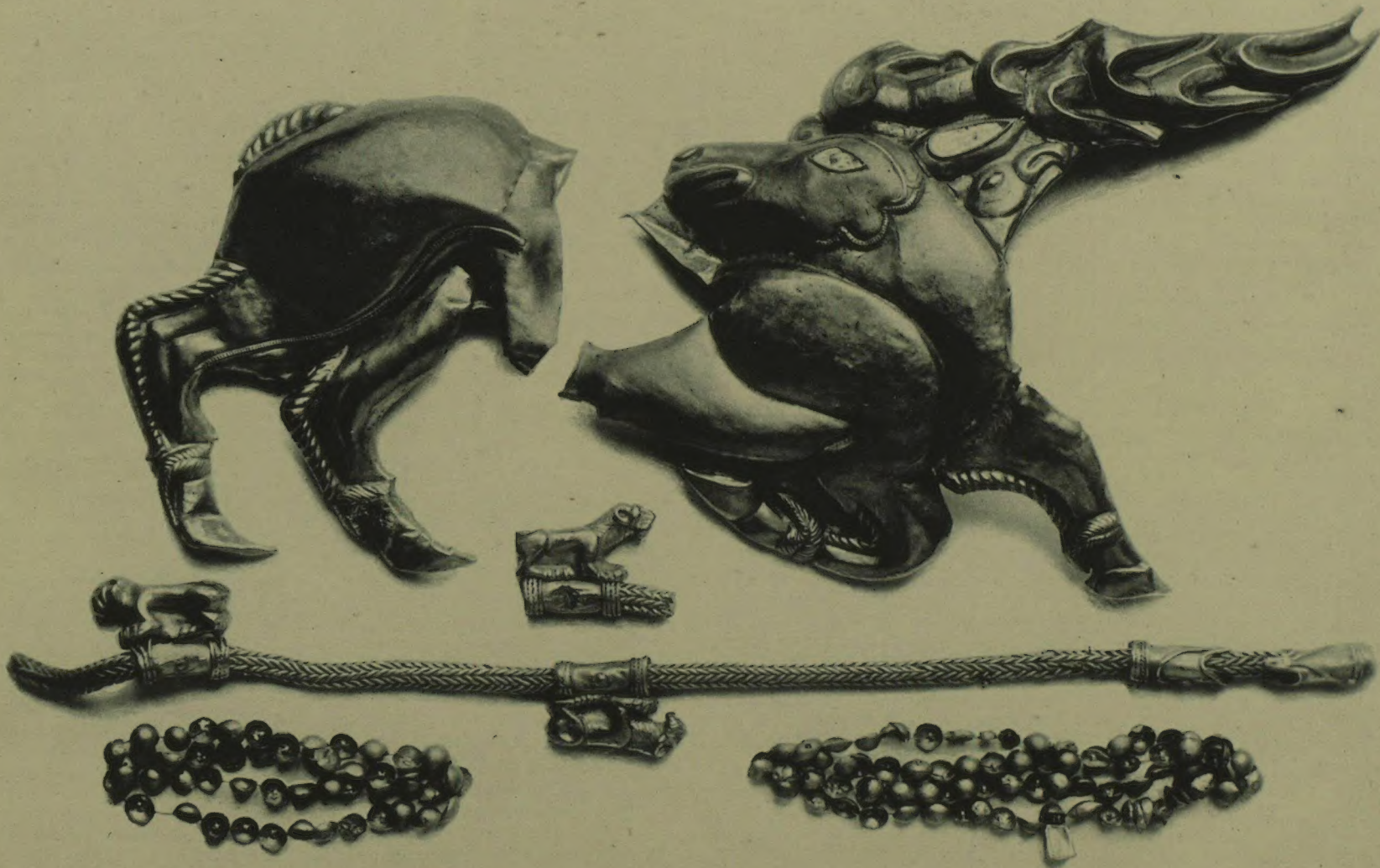
1. BRONZE TREASURE-TROVE FROM HUNGARY: AN ARCHAIC SCYTHIAN REVERSED-CROSS, PROBABLY FOR THE EMBELLISHMENT OF A QUIVER.



2. A GOLDEN STAG FOUND AT TÁPIOSZENTMÁRTON, IN CENTRAL HUNGARY, IN 1923, AND HAVING EYES AND EARS MADE TO TAKE INSETTED MATERIAL: A SCYTHIAN PIECE TO BE COMPARED WITH THE NEWEST DISCOVERY—A GOLDEN STAG FOUND AT ZÖLDHALOMPUSZTA. (SEE ILLUS. NO. 3.)

THE soil of Hungary, which has yielded many momentous archaeological "finds," enriched the Hungarian National Museum last year by adding to its collections specimens both beautiful and valuable. Those reproduced in photograph No. 3 were discovered during the digging of a new grave at Zöldhalompusztá, in the north of Hungary, in April. Further treasure-trove came to light in the same way a little later, close to the Bohemian frontier, on the outskirts of Mátraszele. This is shown in illustration No. 1. It is of particular importance in that it belongs to a long series of Scythian objects of art found in Hungary, a series exemplified, so far as the earlier examples are concerned, by the golden stag shown in illustration No. 2, which was discovered at Tápioszentmárton, in Central Hungary, in 1923, and must be compared with the new discovery at Zöldhalompusztá. The bronze in photograph No. 1 illustrates the archaic Scythian animal style. The golden treasure of Zöldhalompusztá (illustration No. 3) weighs over a kilogramme. The figure of the stag was moulded out of a sheet of pure gold. Unfortunately, it was cut in two by the workmen who found it. It derives from the Greek art of Asia Minor. The animal is shown in a state of collapse. It is evident

[Continued below.]



3. SCYTHIAN TREASURE-TROVE FROM THE SITE OF AN OLD CREMATION IN HUNGARY: THE GOLDEN STAG OF ZÖLDHALOMPUSZTA (CUT IN TWO BY THE WORKMEN WHO DISCOVERED IT), SHOWING EYES AND EARS WITH MATERIAL INSETTED; AND SEEN HERE WITH OTHER DISCOVERIES—A GOLD CHAIN THAT IS PROBABLY GRECIAN, AND GOLD "BUTTONS."

[Continued.]

that the piece is not complete in itself, and it must have formed part of one of those scenes that are common in Greek drawings. Yet the stag belongs to the pure barbaric Scythian style. The eyes and the ears are formed by insetted pieces of a light-blue material. Below the antlers, and beneath the ear, is the head of a bird with a hooked bill. This, of course, has nothing to do with the stag. It serves a practical aim—that of strengthening the antlers. The gold chain shown in the same photograph is probably Grecian work. The gold "buttons" are dress ornaments. It should be added that the relationship between the styles of the golden stag of Zöldhalompusztá (illustration No. 3) and that of Tápioszentmárton

(illustration No. 2) is obvious: the ornamentation is different, but the art is the same. It should be remarked, also, that the eyes and ears of the Tápioszentmárton stag were made to take insetted material as in the case of the Zöldhalompusztá stag. Each stag has survived the cremation of one or more bodies, which is proved by the fact that on the sites on which they were discovered, charred bones, soot, and other signs of burning were in evidence. It is certain, also, that each was among the chief jewels of a Scythian prince, or some other great leader of men. The sites of the discoveries were about 120 kilometres distant from each other.—EUGENE HILLBRAND



## THE KING'S REMOVAL TO THE SEA: ARRANGEMENTS AT CRAIGWEIL HOUSE.



WHERE THE KING WILL BE ABLE TO WALK BY THE SEA UNDER COVER: WORKMEN, GUARDED BY POLICE, ERECTING A GLASS-COVERED PROMENADE BESIDE THE FORESHORE AT CRAIGWEIL HOUSE.



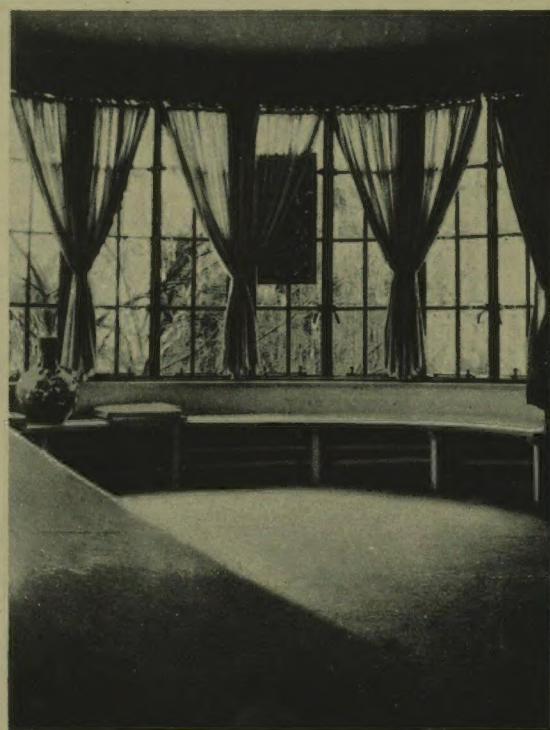
SHOWING THE POSITION OF CRAIGWEIL HOUSE (MARKED BY AN ARROW) AT ALDWICK, A MILE TO THE WEST OF BOGNOR: A GENERAL VIEW OF THE SEA FRONT AT BOGNOR.



FINISHING A HUT FOR THE POLICE GUARD AT CRAIGWEIL HOUSE: SHIPWRIGHTS FROM THE ROYAL YACHT AT WORK.



TO PLAY SCOTTISH AIRS OUTSIDE THE KING'S BEDROOM EVERY MORNING, AS IN LONDON: PIPE-MAJOR FORSYTH.



PREPARED FOR THE KING TO RECUPERATE HIS STRENGTH BY SEA AIR: THE BEDROOM KNOWN AS "THE SUN ROOM" AT CRAIGWEIL HOUSE.



THE PICTURESQUE GROUNDS IN FRONT OF CRAIGWEIL HOUSE, THE HOME OF SIR ARTHUR DU CROS, AT ALDWICK, NEAR BOGNOR: A TOPIARY AVENUE LEADING TOWARDS THE SEA.



ONE OF THE SMALLEST CHURCHES IN GREAT BRITAIN: THE PARISH CHURCH AT ALDWICK, THE SUSSEX VILLAGE WHERE CRAIGWEIL HOUSE IS SITUATED.

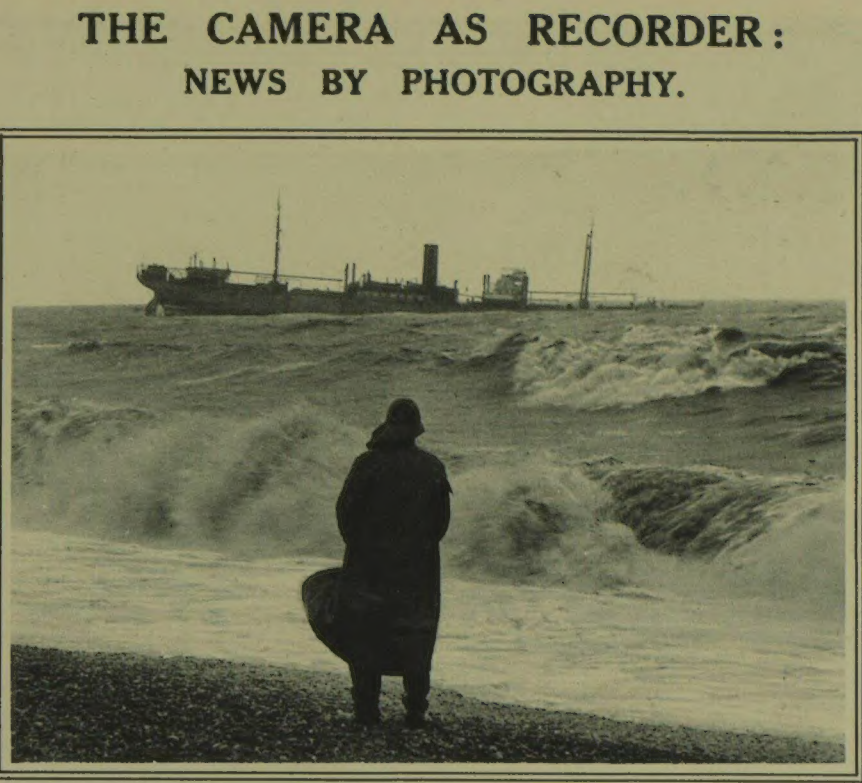
In the 105th bulletin (issued on February 4) the King's doctors announced their decision to supplement the treatment with ultra-violet rays by that of luminous rays. It was stated at the same time that his Majesty would probably travel to Craigweil House, near Bognor, during the week, but the actual date had not then been fixed. Although his Majesty had on the previous day been able to move from his bed to a chair, to enjoy the sunshine at the window, the doctors emphasised the fact that his removal to the coast must not be regarded as the beginning of convalescence, since he was still very weak, but that the object was to stimulate the accession of strength by sea air. The ambulance car intended

for his journey was inspected at Buckingham Palace on February 4; it then went on a trial run to Bognor, and the wheeled bed it contained was carried up to the bedroom called "The Sun Room." The report that the Queen had taken another house as a guest house was officially denied. Among the members of the staff at Buckingham Palace chosen to accompany the King to Bognor is Pipe-Major Forsyth, who plays Scottish airs outside his Majesty's bedroom at 8 a.m. every morning. He has done so throughout the King's illness except in wet weather. Craigweil House will be guarded by the King's personal police, consisting of a superintendent and about eight sergeants and constables.





**THE ENTHRONEMENT OF THE NEW BISHOP OF MANCHESTER IN THE CATHEDRAL.**  
Dr. F. S. G. Warman was duly enthroned in Manchester Cathedral on February 1. According to custom, he demanded admittance to the building by knocking upon the west door. After the main ceremony, he was led to a chair in the nave and various presentations were made. The cities of Manchester and Salford were blessed from the Cathedral yard.



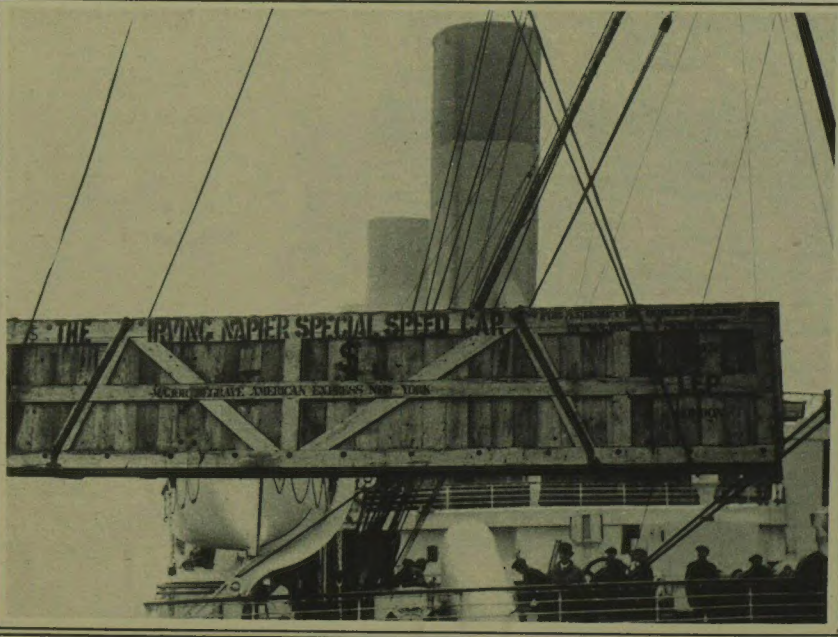
**THE STEAMER "MERAUKE" BEACHED OFF HYTHE AFTER BEING HOLED IN A COLLISION.**  
The Rotterdam-Lloyd steamship "Merauke" was in collision in the Channel recently and was holed. As a result, it was deemed necessary to beach her, and, accordingly, she was run ashore some two hundred yards off Hythe, in Kent. The accident occurred during a fog, that ever-dreaded and ever-deadly foe of the seaman. The vessel is of 6674 tons gross.



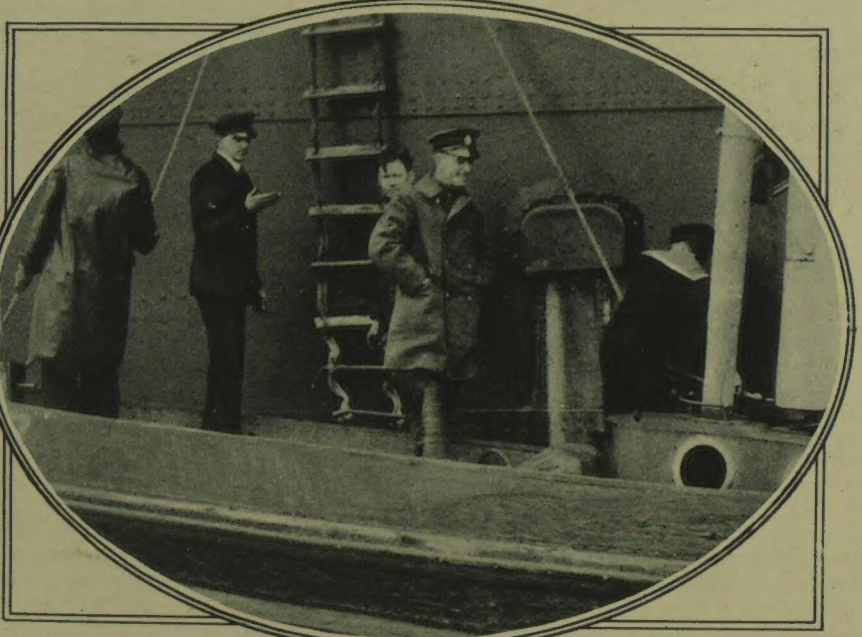
**THE THIRD TEST MATCH, WHICH GAVE ENGLAND THE RUBBER AND MEANT HER RETENTION OF THE "ASHES": A SCENE DURING THE GREAT GAME AT MELBOURNE, WHICH WAS ATTENDED BY 262,467 SPECTATORS.**

The third Test Match of the M.C.C. tour in Australia began at Melbourne on December 29, and play was continued until January 5. For the third time in succession, England beat Australia and thus retained the "Ashes" she won in this country in 1926. The occasion was the more notable in that it marked the first time England had won the rubber in Australia for seventeen

years. The aggregate attendance for the game was 262,467, and the receipts totalled £22,561 18s., figures that set up a fresh world's record for Test Matches, the previous best having been for the second Test Match of A. E. R. Gilligan's tour, when the aggregate attendance on the same ground was 239,175, and the receipts came to £22,499.



**THE SPEED CAR "GOLDEN ARROW" BEING SLUNG ABOARD THE "MAJESTIC."**  
Major H. O. D. Segrave, who is to attempt to break the land-speed record with the "Golden Arrow" and the water-speed record with the motor-boat "Miss England," left England for the United States, on the White Star liner "Majestic," on January 30. He told the "Express" that the theoretical maximum of his racer is 240 miles an hour, but that he had not tested the possibilities of his motor-boat. The land-speed record is at present held by Mr. Day Keech, and is 207.5 miles an hour.



**LAWRENCE OF ARABIA (AS AIRCRAFTSMAN SHAW) ARRIVES AT PLYMOUTH.**  
The mysterious Colonel T. E. Lawrence, who is now known as Aircraftsman Shaw, of the R.A.F., arrived in England from India at the end of last week. He has been serving on the North-West Frontier of India, but has been transferred owing to rumours (officially denied) that he was acting as a spy in Afghanistan. Off Plymouth, he was embarked in a naval launch. On reaching London, he gave his name as Mr. Smith, and succeeded very successfully in dodging reporters and photographers.



# THE WORLD OF SCIENCE.

## PROBLEMS OF VARIATION: BIRDS OF PREY, AND OPOSSUMS.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

I AM always turning over in my mind some aspect of the problem not so much of the origin and evolution of species, as of the origin and evolution of the many variants one finds in surveying a large number of species of some particular genus, and of

types, as in the "shifts for a living" they have become modified now in one direction, now in another, in conformity with the conditions imposed by their mode of life.

For the most part they are arboreal in regard to their habitat, and carnivorous or insectivorous in their diet. As the numbers of the original stock increased, so their range extended, and thus they were introduced to new kinds of food, perhaps under the stimulus of hunger, or perchance as a mere freak of taste; just as some humans have acquired a taste for garlic, and some for tomatoes, and some for putrid eggs. Once this choice was made, a new source of food

the Yapock (*Chironectes*) (Fig. 1). A shortage of suitable trees, perhaps in a swampy area, compelled some to descend to the ground and to hunt for food by the margins of pools. Soon they learnt to swim, lured to this exercise by the need for food. And presently, in consequence, the Yapock developed webbed feet, and lost the tubercles on the soles of the feet, so serviceable for tree-climbing, so useless in the water. But how are we to explain its singular coloration? For this is quite unlike that of any other opossum, the body being marked by five transverse bands extending across the head and back, on a background of grey. Ranging from Guatemala to Southern Brazil, it is now everywhere almost entirely aquatic, and feeds on small fish, crustaceans, and water-insects.

This aquatic existence has affected this animal in yet another matter, concerning which we have yet much to learn. The female carries its young, about five in number, in a pouch, after the traditional marsupial fashion. But what does she do with her family when she has to take to the water to feed? She can not only swim, but is an expert diver. But, diving or not, once afloat the pouch would, one imagines, soon be filled with water, which would be as bad for baby Yapocks as it is "bad for baby seals." We know it dives, because it has been taken in traps set deep down for eels. But we know little of its habits, for it is a very rare animal. It may be that the pouch can be made water-tight, or perhaps she deposits them in a safe, dry place until her return from her foraging.

In the handsome little "Elegant" opossum (*Marmosa*) (Fig. 2), we have a much less specialised species, since it is not only an expert climber of trees, where most of its life is probably spent, but it can, and does, sometimes take to a life on the ground, in burrows. In the course of time, this species may well give rise to a more intensively arboreal and a more intensively burrowing form. We have here the raw material for both experiments. Some species, indeed, have already done this, leading a shrew-like existence, and sheltering in a burrow.

Some of these arboreal opossums have developed a prehensile tail, serving as a fifth hand. In some species, as in the Woolly opossum, it is put to yet another use; for, turned upwards over the mother's back, it forms an excellent "beam" along which the young twist their tails while they hold on to her fur with their feet! At other times they curl round her body, as in the adjoining photograph (Fig. 3). Why, again, in some species, is the pouch reduced to a mere vestige, while in others it is still used? We may be quite sure that there is nothing erratic or capricious about this retention or loss of the pouch. It is related in some way to the creature's mode of life, of which we know next to nothing, for collectors are more intent on trapping specimens than watching their habits.



FIG. 1. A RARE WATER OPOSSUM: THE YAPOCK, A MARSUPIAL THAT PRESENTS A PROBLEM—HOW DOES THE FEMALE KEEP HER POUCH DRY?

The rare Yapock, remarkable for the singularity of its coloration, has become entirely aquatic in its habits, and, in consequence, has developed webbed feet. That it dives with ease is proved by the fact that individuals have been taken from traps set in deep water for eels. The young are carried in a pouch.

the widening of these differences as allied genera come to be compared. Recently I have had occasion to take a broad, general review of the "Diurnal Birds of Prey"—hawks and eagles, vultures, kites and buzzards, and so on; and these have furnished more material for study on these lines than I had expected to find, though my survey was not started for the purpose of collecting evidence of this kind. It is not my intention just now to discuss what I found, but an example or two will serve to show what I am driving at.

Most of us, probably, regard a forked tail as the "hall-mark" of the kites. Our own kite, once as common at London Bridge as gulls are to-day, has a very conspicuous, wide, and rather shallow-forked tail; but in the beautiful American swallow-tailed kite (*Elanoides*)—which is black, with a snow-white head and neck and under-parts—the tail is extremely long and deeply forked. Its skill on the wing, it is to be noted, is wonderful. It will catch bees or other insects with one of its feet as it dashes along, and eat them in mid-air, with the skill and ease of a bat; or it will snatch up a lizard or a frog with a lightning swoop. But in the Brahminy kite, and the kites of the genus *Baza*, the tail has a rounded contour.

Are these very different forms of the tail merely "idiosyncrasies of growth," or are they more or less directly related to the nature of the flight of these birds? I have not yet had time to look up the records of the performances of each on the wing, but it is to be noted that the "fork-tailed kites" are birds which live out in the open, while the "cuckoo-falcons" (*Baza*) are forest-haunting birds which feed on chameleons, grass-hoppers, and other insects—prey which can be caught with the minimum of effort. In the matter of their coloration, the birds of prey present some extraordinarily interesting themes for discussion. I dare not now enlarge upon them. But I might cite one: the case of the serpent-eagles (*Spilornis*). What is the meaning of the singular coloration of the breast in the adults—mahogany-red, spangled over with large, sharply defined, round spots, quite unlike any other bird of prey known to us?

And now let me turn to another, and very different, group, which, for another purpose, I have been studying—to wit, the opossums. The opossums, it will be remembered, are marsupials, representing the earliest of the mammals, and once of world-wide distribution. The earliest-known fossil remains of these animals consist of the jaws of certain small species found in the Stonesfield Slate of Oxford. The living survivors are now confined to the Australian region and America. The opossums are restricted to America, and in the course of time have diverged to form many and strikingly different



FIG. 2. A MOUSE-LIKE MARSUPIAL THAT IS BOTH BURROWING AND ARBOREAL IN ITS HABITS: THE LITTLE "ELEGANT" OPOSSUM.

The Opossums, the only marsupial types in America, are represented by a surprising number of forms. The little "Elegant" opossum (*Marmosa elegans*) lives mostly in trees, but sometimes descends to the ground, and becomes a burrower. It is only a little larger than a house mouse.

Copyright Photograph by D. Seth-Smith.

was tapped, competition was removed, and new fecundity stimulus was started, till competition again became pressing.

It may have been some such factors that brought into existence the aquatic opossum known as



FIG. 3. WITH A PREHENSILE TAIL, USED BOTH IN CLIMBING AND IN CARRYING THE YOUNG: THE WOOLLY OPOSSUM.

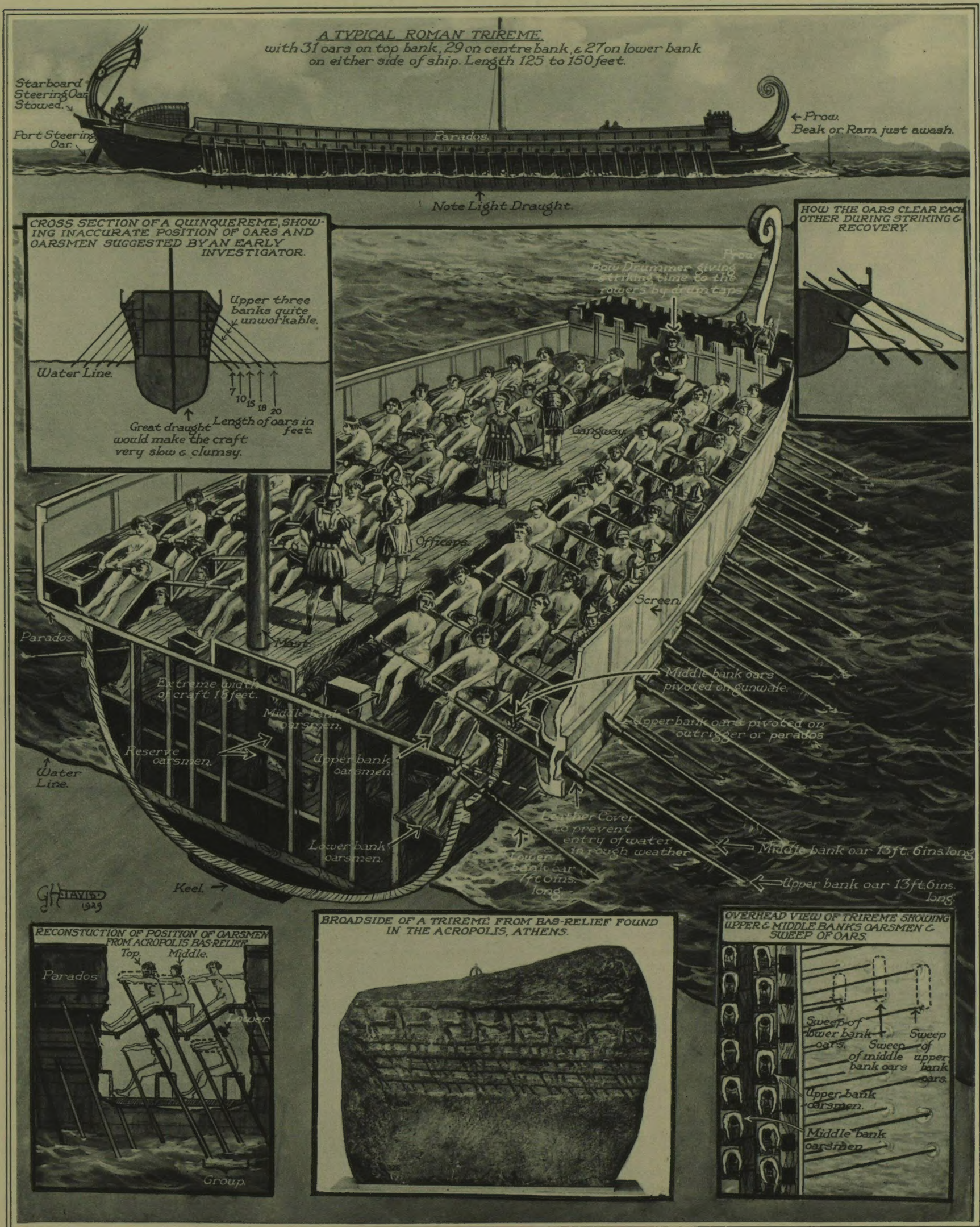
In the Woolly Opossum, some 12½ inches long, with a tail of 15 inches, the young are carried clinging to the mother's body, sometimes twisting their tails round hers, which is, for this purpose, turned up over her back. In the Crab-eating Opossum as many as sixteen young may be produced at a birth.

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# THE "CRUISER" OF ANTIQUITY: THE TRIREME'S MUCH-DISCUSSED OARS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, WITH THE ASSISTANCE OF MR. G. S. LAIRD CLOWES, OF THE SCIENCE MUSEUM, SOUTH KENSINGTON. (COPYRIGHTED.)



## WILL THE DRAINING OF LAKE NEMI REVEAL ANY SUCH CRAFT? A ROMAN TRIREME AND ITS BANKS OF OARS.

The question of the arrangement of oars in the Roman trireme has long been debated and has been much discussed lately in the "Times" in view of the prospective salving of Caligula's submerged galleys from Lake Nemi. A very feasible explanation is provided in a recent work on the subject by Mr. Vilhelm Marstrand, a Danish writer, who bases his conclusions on a bas-relief fragment, showing part of a trireme, found in the Acropolis at Athens. Mr. Marstrand contends that the oars of the upper and middle banks were of the same length, but that whereas the former were pivoted on the outrigger or *parados* of the ship, the middle bank was pivoted on the actual gunwale, and the oarsmen sat further inboard. In this way both sets of oarsmen had the same leverage, but the

oars struck the water at different distances from the ship's side and did not foul each other. There was a third bank of short oars placed on a lower level and of little more than half the length of the others. This arrangement of oarsmen and oars would afford a thoroughly sound explanation of the placing of the galley slaves. The men were well drilled in their work, and time was kept by working to drum taps from a drummer stationed in the stern (sometimes, as shown here, a second drummer was stationed in the bow). The triremes were of shallow draught, to give them speed and manœuvring power. We show as a contrast one of the inaccurate efforts of an earlier investigator to represent a quinquereme, a boat with five banks of oars.



# Avoiding the Prayer-Mill! A German in Cabul.

BEING AN APPRECIATION OF

"FROM LEIPZIG TO CABUL." By G. STRATIL-SAUER.\*

(PUBLISHED BY HUTCHINSON.)

PAINFUL realisation entered into Dr. Stratil-Sauer. "Almost all our teachers had been able in their youth to acquire knowledge by personal experiences, whereas we (some of us the future professors of the universities) had been restricted to the study of books and maps. We should be like prayer-mills, grinding out mechanically what others had felt and uttered!" He

Nachitschevan, capital of the Tartar Republic of the S.S.S.R.

Then Tabriz—and the anniversary of the death of Hussein, with the blood-curdling cudgellers and flagellants and self-slashers: "Only five dead as yet!" one of the surgeons called out after us." Then Teheran, and warnings against setting foot or turning tyre on Afghan soil; Hamadan, where an American factory is making Persian carpets; Kurdish villages whose inhabitants are now entirely dependent on pushing motor-cars up inclines and otherwise "assisting"; Bagdad, with posters of its "Arabian Nights' Cabaret"; Bussorah, "a Venice of the East"—and Karachi, as preliminary to Lahore and to Peshawar, and the discovery that there, in the hands of the Political Agent, was "a thick dossier of papers . . . entirely concerned with me . . . a complete record of all my movements."

The Gate to the Superlative was opened: "Whoever has learnt to know the Positive Orient, Turkey, will want also to know something of the Comparative, Persia; the Superlative, Afghanistan, was to be reserved for me alone." Which is to say that Dr. Stratil-Sauer's companion, Beschkov, was not "in at the finish." Had he been so, the finale might have been less dramatic!

As it was, the motor-cyclist met trouble by himself; and exceedingly sinister trouble it was.

The Afghan Frontier Guard was passed; Dakka, Nimla, the Park House: "Thirty kilometres more would complete my 12,000—then I should have reached my goal."

"As though obeying some strange impulse, I had taken my pistol out from where it had lain in my baggage, loaded it, and placed it in my breast pocket. What was it that caused me to take this anxious precaution? I was to be in Cabul by midday. . . . Thus began the end of my journey. I was in Cabul by midday sure enough. But the preceding hours had brought to me the experience which was to make me the plaything of the Fates."

Thus came to be written the Prison Diary that is the most vital part of "From Leipzig to Cabul," and is of more than ordinary moment just now, when Afghanistan is in ferment, bubbling with potential rulers, effervescing with plot and counter-plot, hot with hatreds.

In the defile of Churd Cabul, the cyclist chanced upon

a mule caravan and two armed horsemen. Motor challenged horse; the horse shied and threw its rider; Dr. Stratil-Sauer went to the aid of the fallen man. The Afghan made to attack. There was a breast-to-breast struggle. In self-defence, the German fired—into the right shoulder, merely to disable. Then, the second Afghan gesticulating wildly, he rode into Cabul. Unluckily, the wounded man died in hospital.

Dr. Stratil-Sauer was counselled to flee. He did so. The Vali had ordained: "Should the wounded man die, the German must be hanged." That German's compatriots added gloomily: "If they imprison you, they will hang you." At the Frontier, an Afghan officer arrested the fugitive. "Our mountains are fine," he said. "Have a good look at them. You won't have much more time for doing so!"

Prison—and a prisoner in the deepest depths of despair. "It is evening. For hours already I have been standing on the brink of eternal darkness. If they do not strike soon, I shall go mad. Madness no longer has anything terrible about it: it involves happy oblivion. I used to shudder at the thought of it; now I yearn for it." That was the mood, very, very often. Stoicism seldom intervened; philosophy, rarely.

"I must work, and as I have no other book available except my English travelling dictionary, I take it up to study. Daisy, *Gänseblümchen*—in a few months they will be appearing again in the meadows at home. Dawn, *Dämmerung*, *Erwachen*; Daybreak, *Tagesanbruch*—why should I learn this, as Evening has come for me, almost



IN THE GAOL AT CABUL: FELLOW-PRISONERS OF DR. STRATIL-SAUER—"SOMETHING HAPPENING OUTSIDE!"

Reproductions from "From Leipzig to Cabul," by Courtesy of the Publishers, Messrs Hutchinson and Co.

was thirty; and, in the wise words of a proverb of his country: "Who knows nothing in his thirtieth year, is nothing in his fortieth, has nothing in his fiftieth; learns nothing, is nothing, and comes to nothing." Therefore, he despatched an "Agony" letter to an Austrian Count, and to other possible sympathisers. Then he canvassed the Leipzig Fair. Then German business houses. Then newspapers.

Certain inconsiderable sums of money resulted; the offer of samples of tinned sausages, screws, shaving-kit, and what-not; the acceptance of "brushes, two pairs of spectacles, a sewing-machine, boots, two lanterns, a cloak, a cash-box, a blanket, a pistol, a clock, three pairs of socks-suspenders, and a coat-hanger!"; the loan of photographic and surveying apparatus; and, finally, as a most valuable after-thought, a motor-cycle and a sidecar. The last-named provided the undesired but demanded "sensational elements." "With a Motor-Cycle to Afghanistan" became the Publicity slogan. The Press fell for it; and the young geographer burgeoned six times into "Our Special Correspondent." Permits and pennings were forthcoming.

The way to Cabul—in part by land, in part by water—soon pandered to the spirit of adventure, and brought forth surprising gifts that dulled to drabness even the thrills and perils incident to surfaces and to storms.

Vienna, Buda-Pest, the Danube's Iron Gates, Rustchuk, Varna: these were grudging. Constantinople was a "sight" and little more. Angora; yes, "Angora, until so recently a miserable village in the wilds of Anatolia, is the embodiment of a strong Will, the Will of an awakened Nation." Trebizond, the two-faced, lent memories—and a reputation. The traveller eased an eye-trouble and was lauded. "While having an instinctive disinclination for the medical practice thus entailed," he recalls, "I soon saw that in many instances I could give real relief, and incidentally I was afforded opportunities for taking anthropological measurements; for, strong as is the Mohammedan's objection to uncovering his head in the presence of unbelievers or to letting them touch him, my patients showed themselves quite amenable, fully satisfied as they were that the necessary number of eye-drops could best be calculated by the measurement of the proportions of their skulls."

Followed: bummeling along the coast of the Black Sea; a dagger attack; the Zigana Pass; Baiburt, where *Sheitan araba*—Satan's coach—was run after by the whole Kemalised town; Ispir; Chalanos; and the Verschambek, which omitted to exhibit the fabled fleas, "so big that one could shoot them." And so to Armenia, "a minute Republic which lies in the eastern region of the country like a penny upon a plate"; progressive Erzeroum; Kars, where "the most modern buildings . . . are being used as firewood, beam by beam, chip by chip," where "the Orient rules once more over the ruins of the Days of Greatness, the burnt-down homes of the Revolution, and the colonies of the Russians"; Leninakan; Erivan, "where the Soviet's star shines above the old cathedral"; and



WHERE DR. STRATIL-SAUER WAS IMPRISONED IN AFGHANISTAN: THE PASSAGE OUTSIDE HIS CELL.

Night? Dear, *lieb, teuer*—a word to make one weep. Death, *Tod*—has it been possible for anyone to write this word in a dictionary coldly and unmoved? Must not his hand have trembled—the pen dropped out of his fingers? Death, *Tod*—does no one suspect what this word means?"

"In order to distract my mind from depressing thoughts, I have been exerting myself to try and work out the Binomial Theorem, but efforts at study come even harder on me as a grown man than they did on me as a boy. My loneliness and the unceasing burden of my fears have benumbed my thoughts—which have so long been concentrated on the question: 'Shall I continue to live?'—A cry in the courtyard startled me. The slightest thing frightens a prisoner whose mind is continually on the alert for some nameless terror."

"Death, *Tod*." The words bruised the brain. And, as the days passed and the nights, the hammer-blows battered down Belief. Hope comforted; and there were the anodynes called Sleep and Labour, Friendship and Companionship, the Love of Man for Beast; and the soothing sunshine and the cool air. But always, with sullen rhythm, sounded the thudding "Death, *Tod*; Death, *Tod*; Death, *Tod*."

At long last, the trial—"the first trial ever held in public in Afghanistan"—unparalleled: "Politics, Mister Doctor; high politics."

"I questioned von Platen," writes Dr. Stratil-Sauer, "as to why the Afghans were enacting this comedy, which would be laughed at by the whole world and would be believed by nobody—Why? Because they are masters at making financial and political capital when they have a pawn in their hands. The worse your case can be made to look, the higher price they can put upon your life. And that is why I don't believe the worst can happen to you. The Afghans are clever enough to know that they cannot ask anything for your corpse. Your life has become a commodity, and for commodities payments have to be made."

As it happens, von Platen was right; yet he must have had his qualms. For if ever a poker hand was played for all it was worth, it was that held by the Afghans. The rope menaced the *kafir* for months, its shadow across his

(Continued on page 244.)



THE GERMAN GEOGRAPHER WHO BECAME A PAWN IN THE DIPLOMATIC GAME OF CHESS: DR. B. STRATIL-SAUER (LEFT) WITH TWO OF THE MORE DISTINGUISHED OF HIS FELLOW-PRISONERS IN CABUL.

\* "From Leipzig to Cabul: An Account of my Motor-Cycle Ride to Afghanistan and my Nine Months' Imprisonment in that Country." By G. Stratil-Sauer. Translated by Frederic Whyte. With Frontispiece, and forty-seven other illustrations. (Hutchinson and Co.; 18s. net.)



## MODERN PAINTINGS WITH A TOUCH OF TERBORCH: BRITISH WORK EQUAL TO THE "SMALL DUTCH MASTERS."

WITH DESCRIPTIVE ARTICLE BY P. G. KONODY.



"COMPOSING," BY ALAN BEETON: A STUDY OF A LAY FIGURE SHOWING A WONDERFUL PERCEPTION OF SUBTLE VALUES.

"It was my privilege, last week," says Mr. P. G. Konody, the well-known art critic, "to write (in the 'Observer') about four paintings by a British artist, Mr. Alan Beeton, which I had recently seen. Since then, I have again seen them and have carefully reconsidered my comparison of Mr. Beeton's work with that of Vermeer, Terborch, and Metsu. The result has been merely a strengthening of my stated convictions that this painter, whose modesty is almost unique in these days of self-advertisement, has little to learn from the Dutch masters, in the way of registering values and handling the most intricate problems of light and shade. Truly, Mr. Beeton's four little pictures of a lay-figure representing 'Composing,' 'Posing,' 'Reposing,' and 'Decomposing,' form a very complete answer to the oft-heard exclamation, made before a Vermeer or Terborch masterpiece, that 'such painting belongs exclusively to bygone days.' Already there are distinct signs of a return to the practice of spending many months over a picture, as a reaction from the glut of hurriedly produced dabs and slashes which only carry significance when they are executed by a genius. Good and careful painting can compensate for much. Indeed, if that virtue be deducted from the work of almost any of the seventeenth-century Dutch painters, what remains is nothing more than commonplace subject-matter, which might occur to the poorest mentality. When, beneath the subject and the fine display of technical ability, there is something deeper than either—an intensity of feeling such as that which is the predominant factor

[Continued below.]



"POSING": A PICTURE THAT SHOWS A MASTERLY HANDLING OF THE MOST INTRICATE PROBLEMS OF LIGHT AND SHADE.



"DECOMPOSING": A BRILLIANT TREATMENT OF AN UNPROMISING SUBJECT, RIVALLING THE PERFECTION OF DUTCH MASTERS.



"REPOSING": THE WORK OF A YOUNG BRITISH PAINTER WHO "HAS NOTHING TO LEARN FROM VERMEER OR TERBORCH OR METSU."

[Continued.] of Rembrandt's art—the matter takes on a different aspect. Vincent van Gogh executed his throbbing landscapes and genre-pictures with a pathetic, almost childish clumsiness; yet there is no denying their underlying feeling. Without that attraction, van Gogh's work would be nothing more than a succession of futile daubs. In Mr. Beeton, England has a painter, prosaic in outlook, seeing what is before him in a very beautiful way. He does not attempt to instil poetry into his work, but is completely captivated by the minute changes from deep shadow to cool light which hover about his subjects. It is this faculty of the acute observation of values, of the slightest tonal nuances and the varying play of light, with the ability to render them with a wonderful exactitude, that places Mr. Beeton on a level far above any contemporary painter whose work is known to me. Certainly no one since Whistler has approached him in the perception of subtle values. Even Whistler is surpassed in one respect—he was but a poor draughtsman, and much of his work suffered from this defect; whereas Mr. Beeton is possessed of an extremely enviable command of line, which plays an important part in his compositions. The very quality of the paint, laid on with such care and delicacy, and as cool in colour as anything produced by Vermeer, is masterly. In these four little paintings, observation, technical skill, and patient application have produced something which, a hundred years hence, when the cycle of taste is complete, will be worth a huge sum. Mr. Beeton is not a prolific painter, and his work is not for everyone's eyes; but the public will have an opportunity of understanding better the importance of this fine British artist if, as is very probable, one of the four pictures is exhibited at this year's Royal Academy."



## CATCHING GIRAFFES IN EAST AFRICA.

By Dr. LUTZ HECK, with Photographs by the Author. (See also those on the Opposite Page.)

OF all big game found in the wide expanse of African forests and scrub, perhaps the most extraordinary is the giraffe. Out on the plains of East Africa they rise out of the ground like towers sharply outlined against the sky. The first giraffe that I saw in the African wilds appeared after a long night journey from Dar-es-Salaam. The giant was standing quite near to the railroad, clear and sharply visible in the morning light. A thick-necked bull, over sixteen feet high, he was accompanied by several females and young.

As the train on the equatorial East African railways passes along, giraffes are frequently to be seen from the carriage windows. Along the Uganda railroad, giraffes have often torn down the telephone lines. These otherwise innocent and harmless creatures enjoy ample protection everywhere within the sphere of British rule. Only by special permission of the authorities—and this means the payment of a certain sum of money—may a hunter shoot a giraffe, and then only one.

As a result of this protection, the giraffe is still to be found in goodly numbers throughout most of the plains of Central Africa. On almost every long motor tour small or large herds are met with, often standing close to the track and calmly browsing on the tree-tops of the acacias. If it be desired to observe such a herd at close quarters, or to take a photograph, approach must be made very circumspectly, and under cover. With his great height, the giraffe has wonderfully sharp sight, and commands a very wide view around him. So it is difficult to get close to the animals: they are off in an awkward gallop at the first sign of movement, and quickly disappear amongst the trees. The thinly wooded plains are the favourite gathering-places of giraffes. In the open, treeless prairie lands they rarely appear, except when passing from one bush area to another, or in search of water. Such a wandering troop I once followed for several hours in a motor-car, keeping close behind and gradually creeping nearer. The migrating animals went on undisturbed in their slow march. After some time they appeared to have become quite accustomed to the company of the apparently harmless animal—the motor-car—and were not in the least upset by its presence.

Then two bulls began to fight. They hammered each other on back, neck, and flanks with their hairy horn nobs at the top of their heads. As they fought they did not stand opposite each other, but side by side, and consequently it made a peculiar sight as they swung their ten-feet-long necks sideways in anger. The blows exchanged seem to have been hefty ones, for after a short while one of the battlers gave up and left the other in command of the field. Towards other animals the giraffe is quite sociable. I have often observed that other wild beasts—especially Grant and Thomson gazelles—are not worried in the least by giraffes standing in their midst. Even the great cattle and goat herds, and the sheep flocks of the Masai, seem to take little notice of them.

Big-game capture was the main reason and object of the 1927-8 East African Expedition of the Berlin Zoological Gardens, under Chief-Warden Olesen. We got a rhinoceros in the first month, and three hippopotami caught by the natives in primitive pit-traps were bespoken for us through the Government. Then we went after giraffes over the plains of the Masai country, bound by the snow-capped Kilimanjaro, the beautiful and equally prominent crater of Meru, and the peculiarly shaped Longido mountain. In a comparatively waterless territory we made our first camp. We built a kraal amongst the acacias about eight feet high, with timber and wire walls. Two milch cows, preserved foods, and fodder were collected, drinking-vessels were fashioned from empty petrol-tins, and horses were brought up from Nairobi by train and motor-car.

There is only one way to catch giraffes. The animals are hunted on horseback, being followed up at great speed. A young giraffe is caught by the hunter gently working a loop attached to a stick over its head. This manoeuvre must be carried out very rapidly. The actual chase should not extend further than three-quarters of a mile, since a longer hunt at the speed involved may by fatigue cause the horses slight heart strain. Our experienced helpers were a Boer named Pitt Jons and his seventeen-year-old brother-

surreptitious, since as soon as the giraffes see the horsemen they dash off in their awkward but rapid gallop. It is a very extraordinary sight as they gallop, their long necks swinging from side to side in rhythm. Each spring carries the great animal nearly twenty feet forward. The horses are raced after the herd at a great pace, and the intervening distance is quickly reduced.

At first an old bull is overtaken—he cannot go so fast. The huntsman looks like a dwarf as he gallops

beside the beast, for even on horseback he scarcely reaches up to the giraffe's back. The giant is passed close by, and the hunter dashes on to the capture of a younger animal. The youngsters appear to develop exceptional speed in flight, and storm ahead easily. But, nevertheless, the horse holds the advantage, and soon is racing side by side with the chosen quarry. Now the hunting-stick comes into play. The giraffe is brought to a standstill, and the hunter leaps from his mount and secures the quarry with a long lasso. Then commences an obstinate struggle; but the captive finally submits to fate, and things begin to move in rapid sequence. Still, the hunter has his hands full to hold his capture fast till assistance arrives. Often the struggle will test his strength and endurance to the utmost.

A motor-lorry lumbers up over the broken, stony land, through high grass bush and thick thorn bush.

As it approaches, the giraffe starts back in fright. He stands fast where first held in fear of the sixteen-foot high cage on the lorry. It is only by the greatest skill and considerable force that he can be pushed up near to the machine. Then he is made to duck his head over the edge of the lorry. So far so good. A man each side now pushes a shoulder under the giraffe and heaves until, with the utmost effort, the fore-quarters are lifted. The same proceeding with the hind-quarters follows, and at last the captive is safe in his cage. For a moment he lies down quietly, then he raises himself up on his legs. The lorry is ready to move off with its load.

The greatest care must be exercised when loading the giraffe, especially since he kicks out lustily with his hind-legs. But with smart and well-practised grips everything moves so swiftly that the captured animal has scarcely time to realise what is taking place. He seems bemused at first, and allows his captors to do what they like with him, showing little anxiety even when men approach closely. However, if a man moves away about ten or twenty yards the giraffe immediately starts up. The lorry moves off with the captive at a careful, slow speed, and, on arriving at the kraal, is driven into a deep trench prepared beforehand, so that when it comes to rest the platform is level with the ground. When the door of the cage is opened the giraffe has no other way of escape but into the kraal.

In such hunts Olesen met often enough with unforeseen difficulties. For instance, one lucky day we captured three giraffes. We were about to load the second one on to the lorry, when the first dashed out and into the bush, but fortunately without doing himself any harm. He was quickly surrounded, and we were able to recapture him and again load him on to the lorry without too great loss of time. We had now to get the third, and eventually we caged him with the others. But as soon as the engine was started a tyre burst. In the heat of the overhead sun we patched it up as best we could and made another start. A short stretch forward and the engine suddenly stopped altogether. The petrol was exhausted. So I had to trudge back to the camp to fetch up more petrol with all possible haste. It took two hours and a half of hard marching, so that many hours passed before at last we got the giraffes safely lodged in the kraal. All these giraffes arrived later safely in Berlin.

[Continued on page 244.]



RELEASING CAPTURED GIRAFFES FROM THE CAGE-LORRY INTO THE KRAAL.

After the return from a successful hunt, the lorry with the captives is backed into a prepared trench, outside the kraal gate, so that its floor is on a level with the ground. The giraffes are then liberated into the kraal.

in-law, de Beer. His age gave the latter a considerable advantage, since his light weight laboured the horse which carried him very little. Each hunt brought exciting and even dangerous incidents. In general, we acted in the following fashion—



THE LAST PUSH BEFORE SHUTTING THE GATE OF THE CAGE.

This photograph illustrates the completion of the task of placing captured giraffes in a cage-lorry for transport.

A herd of giraffes, after having been under observation for some time, would come eventually to a stretch of easy hunting terrain. The halting-place was carefully noted immediately after dawn. With all haste, in order to be active before the heat of the day, the horses were saddled; the lassos of thick, unbreakable buffalo leather were bound on the hunting-sticks; and then the cavalcade moved carefully forward towards the quarry. Movement had to be



## FROM LASSO TO LORRY: STAGES IN THE CAPTURE OF WILD GIRAFFES.



A GIRAFFE TAKING TO FLIGHT IN THE AFRICAN BUSH: A TYPICAL SCENE AT THE BEGINNING OF THE CHASE, AS DESCRIBED ON THE OPPOSITE PAGE.



"EACH SPRING CARRIES THE GREAT ANIMAL NEARLY 20 FT. FORWARD": THE AWKWARD BUT RAPID GALLOP OF A GIRAFFE, HIS NECK SWINGING FROM SIDE TO SIDE.



THE DISMOUNTED HORSEMAN, HAVING LASSED THE GIRAFFE, TRIES TO HOLD IT, BUT IS DRAGGED ALONG BY THE WILDLY PRANCING ANIMAL.



THE CAPTIVE FINALLY SUBMITS TO FATE AND SURRENDERS, BUT THE HUNTER STILL HAS HIS HANDS FULL TO HOLD THE ANIMAL TILL HELP ARRIVES.



THE GIRAFFE IS THEN DRAGGED UP TO THE MOTOR-LORRY WITH ITS 16-FT. HIGH CAGE: AN OPERATION REQUIRING GREAT SKILL AND CONSIDERABLE FORCE.



IT TAKES THREE STRONG MEN TO LIFT THE ANIMAL INTO THE CAGE-LORRY: A TASK NEEDING GREAT CARE, AS THE GIRAFFE KICKS OUT LUSTILY WITH HIS HIND-LEGS.

These interesting photographs illustrate successive stages in the chase and capture of wild giraffes in the African bush, as described by Dr. Lutz Heck in his article on the opposite page. In the first two photographs we see a big giraffe taking to flight on the approach of the horsemen. The big, lumbering animals present an extraordinary sight, as they dash off in their awkward but rapid gallop, each spring carrying them forward some twenty feet, and their long necks rhythmically swinging from side to side. The horses, however, are faster, and, as a giraffe is overtaken, the horseman throws over its head a lasso of thick buffalo leather.

He then quickly dismounts and an obstinate struggle begins. At first the giraffe drags the man along the ground, but eventually it comes to a standstill, though the hunter has all he can do to hold it until assistance arrives. A motor-lorry, fitted with a high cage, is driven up over the rough ground, and three strong men manage to haul the captive giraffe up to the vehicle and lift it inside, while the animal kicks out lustily with its hind-legs. Once within, it stands up. After being caught, the giraffes were taken in the lorry to a kraal, and thence later to a railway to be sent to the coast for shipment to Berlin.

PHOTOGRAPHS BY DR. LUTZ HECK. (SEE HIS ARTICLE ON THE OPPOSITE PAGE.)



# The World of the Theatre.

By J. T. GREIN.

## A COSMOPOLITAN THEATRE FOR LONDON.—THE THEATRE BOOMS.—GODFREY TEARLE.

LONDON is the capital of the world. My cherished wish is to create in London a Cosmopolitan Theatre: a nucleus of productions in which the many nations in our midst may express themselves in their own languages in the drama of their native lands. At the first glance it would seem a chimerical proposition. Given the plays, would it be possible to assemble from the cosmopolitan population a sufficient number of efficient actors to attain a satisfactory result?

Let experience, briefly summarised, remove any doubt. From 1910 till 1914—after ten seasons of German plays by a company imported from Germany—we had in London the Volkstheater, entirely manned by amateurs, who played the classics as well as the modern authors with great success and support. During the war, on many Sundays in the winter months we ran, for several years, a French theatre, with a company composed of amateurs and refugees. Latterly—thanks to the linguistic progress of our actors—we have been able to give French plays at the Arts Theatre, interpreted by a majority of English-born actors, whose flawless accent and excellent work warrant the hope that the French Players may become a permanent institution.

The drift of time and thought is: "Fill up the ranks; abolish frontiers (and passports); let there be a concert instead of a contest of nations; let us all help to widen and to consolidate the work of the League." More than ever before is rife the salving slogan of "*Tout comprendre*"—not merely to forgive, but to draw close into our minds that consideration which makes for amity and remembrance of the French poet's immortal word that "*nous sortons tous de la même maison*!"

Some will say: "There he is again—the enthusiast, the idealist, the builder of castles in the air—that adopted son of our nation—soaring in his untamable optimism beyond the even tide of our calm, collected, common-sense consideration of things!"

I want to give to London a Cosmopolitan Theatre. If I could create it unaided, I would, for I believe in it as a "pillar of the world's society."



A FAMOUS NOVEL, ALREADY FILMED, NOW PRODUCED ON THE STAGE: "BEAU GESTE," AT HIS MAJESTY'S THEATRE—THE GREAT SCENE IN THE DESERT FORT.

Major P. C. Wren's famous novel, "*Beau Geste*," reversed the usual order of things by being filmed before its appearance in dramatic form on the "legitimate" stage. The adaptation at His Majesty's, produced on January 30, is the work of Mr. Basil Dean and Mr. Charlton Mann. The part of "Beau" (Michael Geste) is played by Mr. Laurence Olivier, and those of his two brothers by Mr. Robin Irvine and Mr. Jack Hawkins. Our photograph shows the great scene in the desert fort during its defence by men of the Foreign Legion.

Will you, my readers, endow it—not necessarily with your purse, but, as a foundation stone, with the moral support of your opinion, so that, if it means approval, I may, under your aegis, proclaim, in the wake of Seneca, "The whole world is my native land," and London its Cosmopolis?

Six months ago, when a stranger in our gates inquired how many good plays there were to be seen in London during a fortnight's stay, the answer, having regard to accent on the "good," was most difficult. For, lest the inquirer should chide one afterwards for being a Goth, it was hardly possible to recommend more than six plays worth seeing—not counting musical comedy. After all, there was a true ring in the general plaint that, for a mammoth city, there was little to boast of in our World of the Theatre. Of course, one headed the list with "*Many Waters*," by Monckton Hoffe, still flowing as glibly as the Thames, and "*Young Woodley*"; one referred to Ibsen at Everyman, to "*Plunder*" at the Aldwych; to "*Passing Brompton Road*," at the Criterion (since touring). But after that the choice became a toss-up. There was plenty of inoffensive dross, but little good metal. No doubt, as William Archer occasionally put it when the dramas was slacking, we were in the doldrums.

Then came the New Year, and with it such a turn of the tide that it would almost seem miraculous—plenitude has suddenly taken the place of platitude. At the present moment the London stage is literally teeming with intellect, and the daily programme is headed by three plays which would be the pride of any city in the world. These three are the aforesaid "*Many Waters*"; Sherriff's "*Journey's End*," at the Savoy, and "*The Lady with a Lamp*." As I write, during a crowded week we have a revival of St. John Ervine's fine play, "*The Ship*," at Everyman; another revival of Pirandello's poignant tragedy, "*The Mock Emperor*," in which Ernest Milton, at the very theatre where he made his début—the Queen's—blossoms out as a manager and repeats a wonderful study of insanity; an adaptation of

"*Beau Geste*" which is sure to attract the countless readers of the novel; a return of Miss Phyllis Neilson-Terry in a new play by George Kelly, "*Craig's Wife*"; and, last but not least, a new and long looked-for effort by the sturdy veteran dramatist, Alfred Sutro—a *comédie de mœurs* recalling his young days of "*The Walls of Jericho*." In lighter vein, "*By Candle Light*," that brilliant adaptation of a Viennese comedy so well turned into English by Mr. Harry Graham that, perusing the original, I can only say that the father would not know his own child and that the latter is the cleverer of the twain; "*A Hundred Years Old*," at the Lyric, Hammersmith; "*Out Goes She*," at the Criterion, still enjoying the fulness of a flamboyant vitality; while at the Little Mr. Godfrey Tearle has become an equal partner with Miss Mary Newcomb in that remarkable and poignant duologue in three acts, "*Jealousy*." I might name a few others: "*Mrs. Moonlight*"; the indestructible "*Damsel in Distress*," at the New; and more especially "*Pickwick*," at His Majesty's, which deserved a longer life than public favour vouchsafed to it. But I have

quoted enough to prove to the readers of *The Illustrated London News* all the world over that, at this moment, the London stage is basking in the glamour of an intellectual awakening so unusual in our theatre that one can only hope and pray that it may be due to managerial sagacity, and not to such a "fluke" as often in this life of ours means a flash in the pan with reaction in its train.

Godfrey Tearle is now at the Little Theatre, and his return is a triumph. When Louis Verneuil's remarkable play, the veriest pocket-edition of poignant drama, was produced at the Fortune, we felt there was something amiss in the balance. The impersonation of the woman by Miss Mary Newcomb was perfect—the perfection of technique, with moments of great, passionate impulses—but the man, a



HUMOURS OF THE OFFICERS' MESS IN A DUG-OUT, IN "*JOURNEY'S END*," AT THE SAVOY: (L. TO R.) 2ND LT. TROTTER, THE RANKER (MELVILLE COOPER), PRIVATE MASON (ALEXANDER FIELD), LT. OSBORNE (GEORGE ZUCCO), AND 2ND LT. RALEIGH (MAURICE EVANS).

Mr. R. C. Sherriff's play, "*Journey's End*," an intensely vivid and poignant picture of trench life, with its squalor, humours, and tragedy, is generally acknowledged to be the finest stage presentment of life at the Front during the war so far produced. One of our photographs shows a quarrel between two old school-fellows. Captain Stanhope, who is in love with Lieut. Raleigh's sister, resolves to censor his friend's letters home, lest they reveal the fact that he himself has resorted to drink to keep up his courage.

Granted. But have not some of these ideals been realised? Are not some of these castles built on the solid soil of our British earth? What about Ibsen? What about Shaw before the world acclaimed his greatness? What about the German Theatre (1901-1914)? But why pursue? This is not the blowing of a trumpet—in all conscience I have, in my time, been sufficiently humiliated for my enthusiasm—it is a call to pacific arms: an appeal to all those friends of the theatre who share my view that it is a powerful agent in the communion of peoples and races. London is the capital of the world.



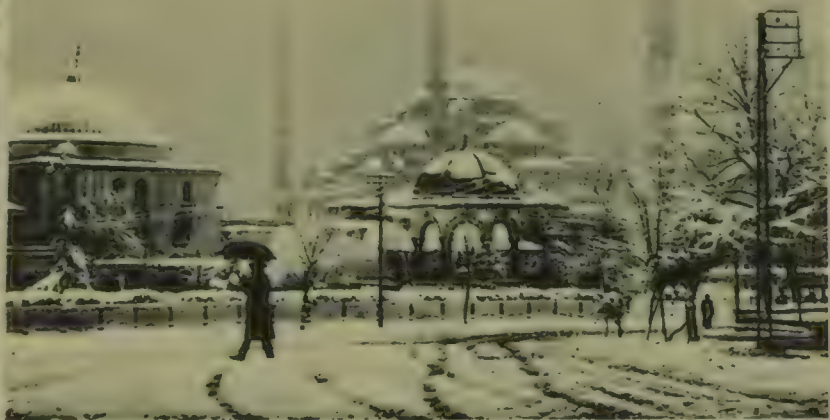
THE MOST POIGNANT WAR-PLAY: "*JOURNEY'S END*," AT THE SAVOY—CAPTAIN STANHOPE (COLIN CLIVE, RIGHT) INSISTS ON CENSORING THE LETTERS OF 2ND LT. RALEIGH (MAURICE EVANS).

clever actor, lacked something to convey the artist as well as the *amoureux* in the fervent Parisian spirit. Now Godfrey Tearle, ever ready for the fray, has taken up the part in twenty-four hours; we learn, and hey, presto! the play has grown in grip and

(Continued on page 244.)



## SNOW WHERE LEAST EXPECTED! VENICE, MONTE CARLO, AND CONSTANTINOPLE.



EFFECTS OF A VIOLENT BLIZZARD  
IN CONSTANTINOPLE: AN UNUSUAL  
PHOTOGRAPH OF ST. SOPHIA WITH  
ITS DOMES AND CUPOLAS UNDER A  
MANTLE OF SNOW.



A VERY UNCOMMON SIGHT AT MONTE CARLO: SNOW COVERING THE PALMS  
AND OTHER TROPICAL PLANTS IN THE GARDENS OF THE HOTEL METROPOLE.

The recent spell of exceptionally severe winter weather in many parts of Europe brought snow to many places where it is a comparatively rare phenomenon. It fell even on the Riviera, and at Cannes, where it reached a depth of several inches, snowballing took place on the Croisette. Monte Carlo, as one of our photographs shows, had a similar experience. Italy also had some days of intense cold. There were 11 degrees of frost at Venice and Siena, 13 at Perugia, and 20 at Udine, while there was snow as far south as Palermo. On February 1 Constantinople was visited by the most violent storm within living memory, which lasted several days. The north wind blew at sixty miles an hour, accompanied by driving snow, which made it difficult to see in the streets. In some places the driven snow lay fifteen feet deep. All communications by sea were interrupted, as no craft was able to cross the Bosphorus owing to the gale, and many ships from the Black Sea, including two British tank-steamers, were reported overdue. Trains were also held up by snow.



VENICE AS CANALETTO DID NOT PAINT IT: AN UNWONTED ASPECT OF THE ISOLA DI SAN GIORGIO AND PALLADIO'S CHURCH, COVERED IN SNOW, AS SEEN FROM THE PIAZZETTA DURING THE RECENT SPELL OF EXCEPTIONALLY SEVERE FROST.



HARDLY THE WEATHER FOR GONDOLAS AND SERENADES: ONE OF THE PICTURESQUE  
BRIDGES OF THE RIO DELLE ERBE IN VENICE IN AN UNACCUSTOMED SETTING  
OF SNOW.



WINTER LENDS A NEW AND STRANGE BEAUTY TO THE BUILDINGS  
AND WATERWAYS OF VENICE: THE CANAL BESIDE THE GREEK  
CHURCH, WITH A SNOW-CLAD BARGE.



# NEW DISCOVERIES AT POMPEII: PHASES OF RECONSTRUCTIVE EXCAVATION.

PHOTOGRAPHS BY THE NATIONAL MUSEUM OF NAPLES AND MR. ANDERSON. SUPPLIED BY PROFESSOR FEDERICO HALBHERR. RECONSTRUCTION DRAWING BY PROFESSOR FORTI.



THE FIRST PHASE OF A "DIG": WHAT THE REMOVAL OF A TOP LAYER REVEALED TWO LONG, NARROW ROOFS, WITH TILES PRESERVED, INDICATING THE PRESENCE AND POSITION OF A SMALL PERISTYLE.



THE NEXT PHASE OF THE EXCAVATION: DIGGING DOWNWARD TO FIND THE PERISTYLE—ITS ARCHITRAVE AND THE FIRST COLUMN OF ONE OF THE WINGS APPEARING IN THE SECOND LAYER.



THE PERISTYLE ENTIRELY UNEARTHED: COLUMNS WITH HOLES TO INSERT WOODEN RODS FOR CURTAINS TO SHADE THE INTERIOR.

*Continued.* Archaeologists are accustomed to do in prehistoric mounds by horizontal strata, descending only by degrees towards the ancient level. It thus becomes possible to catch and fix all the remains in their relative depth and position, and to preserve or restore all those parts of buildings, upper or lower, which have escaped total destruction. (Thus, for example, roofs and upper floors are propped with supports immediately they are reached, in the process of digging downward.) In the course of the excavations, carbonised wooden beams have been replaced by iron bars, fallen or broken tiles relaid or restored to their position, and the old painted signs over shop doors have been protected by glass. The aspect of the buildings on the principal streets in Pompeii, before its destruction, must have been not very different from that in the gayest and liveliest Campanian towns of to-day." The above reconstruction drawing of a typical street scene in Pompeii points the comparison.



AN ANCIENT ROMAN PERISTYLE WITH NEW CURTAIN-RODS FIXED BETWEEN PILLARS IN THE ORIGINAL HOLES: PART OF A POMPEIAN HOUSE RECENTLY EXCAVATED.

"THE latest excavations at Pompeii," writes Professor Halbherr, "have brought to light, in the upper part of the Via dell' Abbondanza (Street of Abundance), a commercial quarter consisting of high houses of two or three storeys, where merchants and bankers, such as the well-known Publius Tages, for example, had their homes and their offices, and where work and business formed the occupations of everyday life. Long rows of factories, shops and *tabernæ* (stalls or taverns) were found on both sides of the street, as in the recently discovered bazaar in the Forum of Trajan at Rome." This bazaar, we may recall, was illustrated in our issue of January 19. In an earlier article on the Pompeian excavations contributed to our pages, Professor Halbherr emphasised the great success of the excavations conducted there since the war. "Their extraordinary results," he says, "are due chiefly to the new, more careful, and more scientific methods adopted. The ground is now dug not by means of pits and abrupt trenches, as formerly, but as

*(Continued above.)*



THE PLEASANT LIFE THAT VESUVIUS OBLITERATED: A TYPICAL SCENE IN A WEALTHY ROMAN'S VILLA AT POMPEII IN THE DAYS BEFORE THE GREAT ERUPTION OF 79 A.D.—A RECONSTRUCTION DRAWING BY PROFESSOR FORTI, OF ROME: SHOWING (IN THE BACKGROUND) A PERISTYLE OF THE KIND SEEN IN THE ABOVE PHOTOGRAPHS.



# THE NEWLY DUG QUARTER OF POMPEII: A PROTOTYPE OF NAPLES.

RECONSTRUCTION DRAWING BY PROFESSOR FORTI. PHOTOGRAPHS BY THE NATIONAL MUSEUM OF NAPLES AND MR. ANDERSON. SUPPLIED BY PROFESSOR FEDERICO HALBHERR

Describing further the newly discovered commercial quarter in Pompeii (also illustrated on the opposite page), Professor Halbherr continues: "The Pompeian houses, generally communicating with each other by means of interior doors, are provided with projecting balconies and penthouses, which offered shade and coolness to the public and tempted passers-by to linger in front of the counters loaded with goods and victuals of every description. The whole quarter has the typical features of a popular street in Naples or Salerno to-day. According to Professor Maiuri, the houses of this quarter, built chiefly for practical purposes, belong to the latest period in the development of the town, when economic conditions underwent a change and a struggle for existence began to supersede the comfortable ease and pleasure-seeking ways of ancient Campania. Excavation work in this suburb of Pompeii has succeeded in effecting a complete clearance of the Villa of the Mysteries, which shows how religion—even orgiastic cults—continued to be associated with art, among the wealthier classes of Pompeii, down to the last days of the ill-fated city. The scientific methods recently applied to the work of excavation have enabled the archæologists

[Continued below.]



A SPORTIVE POMPEIAN OF PRE-ERUPTION DAYS SQUIRTING GIRL FRIENDS FROM A PUBLIC FOUNTAIN: A TYPICAL STREET SCENE IN ANCIENT POMPEII, VERY SIMILAR TO MODERN LIFE IN NAPLES OR SALERNO—A RECONSTRUCTION DRAWING BY PROFESSOR FORTI, OF A SHOPPING QUARTER LIKE THAT RECENTLY EXCAVATED.



ONE OF MANY TWO-STOREY HOUSES, WITH SHOP BELOW, IN POMPEII'S COMMERCIAL QUARTER: RECONSTRUCTIVE EXCAVATION.



A REMARKABLE FRESCO RECENTLY DISCOVERED IN THE "VILLA OF THE MYSTERIES" AT POMPEII: "DIONYSUS IN AN ECSTATIC STATE AFTER ORGIASTIC CELEBRATIONS."

[Continued]

to reconstruct the different buildings almost exactly as they were when the stream of lava and the rain of burning stones from Vesuvius submerged the town in the year 79 A.D. It has even been possible to restore some of the furniture of the houses, where any has been found, and to leave it in its original position."



THE "HOUSE OF THE OIL-PRESS": ORIGINAL STONEMWORK, WITH WOOD AND IRON PARTS OF THE PRESS RESTORED. (AFTER VITRUVIUS.)



WHERE THE FINEST WALL-PAINTINGS OF A RELIGIOUS CHARACTER HAVE BEEN DISCOVERED IN POMPEII: PART OF THE "VILLA OF THE MYSTERIES," NOW ENTIRELY EXCAVATED AND RESTORED.



GARDENS OF POMPEII BLOSSOMING ANEW UNDER THE CARE OF MODERN RECONSTRUCTIVE ARCHÆOLOGY: ONE OF THE LARGEST AND FINEST PERISTYLES RE-PLANTED, AT THE VILLA OF CORNELIUS RUFUS.



# BOOKS OF THE DAY.

Tunnel, we must obviously remain on good terms with our nearest Continental neighbours. Indeed, the best result to be hoped for, apart from commercial advantages, is that the new travel facilities would enable both nations to understand and like each other better, by increasing the flow of visitors both ways. It is not for me to discuss the *pros* and *cons* of the scheme, or to put a finger in the military pie. Personally, I am not fond of tunnels or tubes, and I should hate the feeling of being bottled up several hundred feet beneath the sea. Give me rather the giddy surface of the Silver Streak, with whatever it may involve of tossing waves and *mal-de-mer*. As our French friends also say—*chacun à son goût*.

I have been blown into these agitated waters by a wind of suggestion from a book that bears closely on the subject of Franco-British relations—namely, "FRENCH FRANCE." By Oliver Madox Hueffer (Benn; 10s. 6d.). "It is frequent matter for surprise (writes the author) that, separated as they are by no more than twenty miles of sea water, France and England, after more than a thousand years of intimate relationship, are yet so far from any real understanding of each other. The European War . . . has only served to emphasise, not indeed their divergences, but their common incapacity to bridge them." This does not sound very hopeful, but such a view, at any rate, should strengthen our efforts towards mutual understanding. Mr. Hueffer's own contribution to the task here is to interpret France to England. He knows his subject *à fond*, and plies a beguiling pen. Outlining the scope of his book, he says: "If we seek to understand the impulses of France as reflected in her relationship towards her neighbours, we must, I think, realise that France is no more a unit of nationality than are, for instance, Europe or the United States. . . . Because I know France well enough to realise that she is very much larger than Paris, I have endeavoured in the following pages to picture certain aspects of provincial and rural life."

It detracts a little from the charm of Mr. Hueffer's book, I think, that he does not feel justified in giving the real names of people and places he describes, considering that they have a claim to anonymity under the social laws concerning host and guest; but he emphasises the fact that all his personalities and incidents are drawn from actuality. One of the most significant passages, from our present point of view, arose from a talk with a Frenchwoman to whom he refers as "my wise old friend." He had deprecated the distorted views of the English imparted to French school-children in their history books. "Why, my friend, asked Mme. de Basainville in reply, 'is it necessary that every Frenchman should express continually his love for England and every Englishman his love for France, if the world is to continue? There is, I think, a great deal of hypocrisy talked about this matter. . . . Although I have not forgotten that my son and the sons of English mothers fought side by side against a great peril; although, as you know, I speak English a little and have read very many English books, I cannot truly say that I love the English. . . . I am pleased that England prospers . . . but it seems to me that we can both make our way very well without continual protestations of love.'"

At the end of his intimate picture of provincial France as he knows it, Mr. Hueffer turns a foreseeing eye on the future of Europe. He suggests that, looking back on the evolution of human communities from the individual family successively to the village, the city, and the nation, and seeing that Nationalism brought about the most disastrous war in history, it is time that the nations formed themselves into a continent. "Failing that United States of Europe," he concludes, "the future of France, as of Europe, inevitably depends upon (shall we say?) that chemist who shall devise the most efficient way of destroying human life in the smallest possible time."

Mr. Hueffer's allusions to the prosperity of the French countryside, due to peasant proprietorship and the decay of the château, offer a striking contrast to conditions in our own country as described by the author of "LIFE IN RURAL ENGLAND": Occupations and Pastimes in Field and Village, Farm and Home, Watermill and Windmill. By William Coles Finch. With nearly 100 illustrations (The C. W. Daniel Company; 10s. 6d.). This attractive

book, which is beautifully and abundantly illustrated, has that elusive quality to which we now apply the elliptical term "different." It possesses, that is, the stamp of personality, and it abounds in local lore, humorous anecdote, and quotations from the poets and recondite prose sources. Here again at the end the author turns from his picture of bygone rural England to cast an eye on the present and the future.

Mr. Finch's concluding observations should not be without interest to politicians preparing for the General Election. "We are approaching fast," he writes, "the time when corn-growing in this country will be a discarded occupation, and work in the fields merely a record in history. . . . Agriculture is in a precarious condition. . . . Broadly speaking, ruin stares the farmer in the face unless something is done quickly to retrieve the situation. . . . It is to the strong, vigorous, healthy, rural population that we look for that new blood by which alone we can maintain the high standard of physique which will enable us to hold our place amongst the nations of the world. These sons of the soil drift into the towns and increase further the ever-swelling ranks of the industrial unfortunates vainly seeking work and driven to emigrate."

If there is one part of England more than another to which English thoughts are turning at present, it is that part of the South Coast where King George is to seek renewed health, and from whose shores is visible a part of the Channel with which he is very familiar. Remembering old days at Cowes—where, it is to be hoped, he may again board his *Britannia* for the Regatta—



THE NEWLY FOUND ROMNEY SKETCH-BOOK GIVEN TO THE ROYAL ACADEMY: A PAGE OF IMPRESSIONS OF LADY HAMILTON.

he might perhaps find memories to recall in "THE SOLENT AND THE SOUTHERN WATERS": A Casual Exploration of the Seaways about the Island and of the Creeks and Inlets from Chichester to Poole. By H. Alker Tripp ("Leigh Hoe"), illustrated in monochrome and line by the Author (Lane; 8s. 6d.). This breezy little book consists mainly of the author's own sailing adventures, with a slight admixture of historical incident and topographical description. Thus, in one account of a small sailing-boat's struggle through a gale, he writes: "We missed Littlehampton on the long board seaward—the familiar little harbour and town were away on the skyline—but we sailed close inshore at Bognor, and at the Shelley Rocks buoy . . . we took the risk and shook out the reef."

Talking of Bognor, I cannot resist recording a curiously prophetic remark made by a small person of my acquaintance (still on the sunny side of three) many weeks ago, at that anxious time when no one was dreaming of his Majesty's removal to the coast. During some grown-up discussion one morning about the latest bulletin, she suddenly said (thinking perhaps of Bude sands last summer): "The sea will make the King well. The big sea makes everybody not ill." May her prediction be fulfilled!

Crossing the Channel now (but not by tunnel), I arrive in a land where royalty has suffered eclipse.

Through the recent literary activities of the septuagenarian ex-Kaiser, who besides his ancestral records is reported to be now contemplating a preface to a German edition of his mother's (the Empress Frederick's) letters—not too complimentary to himself—a touch of topicality belongs to a new biography of one of his ancestors, namely, "FREDERICK THE GREAT." By Margaret Goldsmith. With an Introduction by Harold Nicolson. Illustrated (Gollancz; 12s. 6d.).

As Mr. Nicolson indicates in his brilliant foreword, anyone venturing to write on Frederick the Great, as on Cromwell or the French Revolution, finds standing in the path the gaunt spectre of Thomas Carlyle. Mr. Nicolson himself has chivalrously essayed to lay this formidable ghost. "I do not think," he writes—"I have never thought—that Frederick can have been very like Carlyle's Frederick the Great. The latter is merely very like Carlyle." Of the new memoir Mr. Nicolson says, "I think most people who read Miss Goldsmith's book will recognise that, while absolutely unpretentious, it is complete in itself. Her wide knowledge of German life and psychology has not obtruded itself, nor does she indulge with any amateurish gusto in the indelicacies which, in such a biography, must inevitably occur. . . . Her book . . . tells us enough but not too much of the outward circumstances of Frederick's life. And in dealing with his inner life it speaks openly of what the experts have for long known but have hesitated to affirm. It is thus a frank book and a convincing book." Perhaps I had better leave it at that, especially as the sands of my space are running out, and I want to mention briefly a few other books to which I hope to give fuller attention later.

Everyone who has been to Burlington House of late will naturally be attracted to "THE DUTCH SCHOOL OF PAINTING." By S. C. Kaines Smith, F.S.A., Keeper of the Birmingham Museum and Art Gallery, and author of "An Outline History of Painting." With twenty-four plates in colour (Medici Society; cloth, 10s. 6d.; paper, 7s. 6d.). Apart from the interest of Mr. Kaines Smith's scholarly monograph, the volume has a permanent value from the exquisite quality of the colour plates, and, at its moderate price, should command a wide sale. Similarly, all those who have of late religiously read their *Illustrated London News* will hasten to possess themselves of "THE SUMERIANS." By C. Leonard Woolley. Illustrated (Oxford University Press, and Humphrey Milford; 6s.). This little book describes Mr. Woolley's wonderful discoveries at the city of Abraham—Ur of the Chaldees. Incidentally, he alludes to that other famous site at Kish, whose excavators would doubtless contend that—

To "Ur" is human, but to "Kish" divine.

I hasten to add that soon I hope to deal seriously with this important and fascinating contribution to Mesopotamian archaeology. With it may be associated two works of cognate interest in another Continent, both emanating from the same region. One is "DISCOVERIES AND ADVENTURES IN CENTRAL AMERICA." By Thomas Gann, F.R.G.S., etc. Illustrated (Duckworth; 21s.). Dr. Gann, whose Maya discoveries are well known to our readers, has here given us a delightful new narrative of archaeological exploration. Archaeology is less dominant (despite the title and many illustrations) in a picturesque travel book called "THE MAGIC LAND OF THE MAYA." By W. Lavallin Puxley. (Allen and Unwin, Ltd; 12s. 6d.).

Exploration in a colder clime is represented by the record of a historic disaster, "THE TRAGEDY OF THE *Italia*." With the Rescuers to the Red Tent. By Davide Giudici, Correspondent on board the *Krassin*. Illustrated (Benn; 12s. 6d.). This epic story of heroism and endurance recalls the fact that the Swedish airman, Captain Lundborg, who rescued General Nobile, recently visited Italy to attend the *Italia* Commission of Inquiry. C. E. B.

Mr. Gann	63 0
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Mr. Kaine	16 16
Mr. Kaine	3 30 14
Mr. Kaine	6 0
Mr. Kaine	14
Mr. Kaine	10
Mr. Kaine	34
Mr. Kaine	70
Mr. Kaine	20
Mr. Kaine	60

INTERESTING RECORDS OF ROMNEY'S FEES RECEIVED FOR HIS PICTURES: A PAGE FROM THE SKETCH-BOOK GIVING A LIST OF SUMS DUE TO HIM.

Mr. Coghlan Briscoe, Chairman of the National Art Gallery in Dublin, has generously presented to the Royal Academy a great treasure in the shape of a sketch-book of George Romney which he recently discovered. It contains forty sketches, including several of Lady Hamilton made for the famous portraits, personal notes in Romney's hand, and an interesting list of sums due to him, their modest amounts contrasting with the huge prices now fetched by his work. Having established the sketch-book's authenticity, Mr. Briscoe decided that it ought to be at Burlington House along with those of Hogarth, Reynolds, Gainsborough, and other English masters. The gift is one of incalculable value, as Americans would doubtless have made big offers for this unique relic.



# Problems for the Furriers: Fur-Bearers that are Disappearing.

REPRODUCTIONS BY COURTESY OF THE "NATURE MAGAZINE," WASHINGTON.



THE GREY FOX: *Urocyon cinereoargenteus*.

Confined to North and Central America, and barely extends northward to extreme southern Canada. Much less swift and enduring than the red fox, and apparently has less cunning. An expert climber.



THE RED FOX: *Vulpes fulva*.

Inhabits most of wooded North America. Very like its European relative. It is monogamous, and in the care and training of the young is exemplary. Feeds on a great variety of small animals and birds.



THE ARCTIC FOX: *Alopex innuitus*.

The Arctic, or white, fox is circumpolar in range. Its summer pelage is dark brown on back, shoulders, and hips, and tawny on the sides. In winter it is white. A dark colour-phase is the "blue" fox.



THE LITTLE SPOTTED SKUNK: *Spilogale putorius*.

The little spotted skunk hails from the southern and western States of America. It is sometimes known in the fur trade as the civet cat. Like its brethren, is omnivorous; and it is apt to raid hen-houses.



THE KIT FOX: *Vulpes velox*.

The kit fox, also called the swift fox, lives in the treeless prairies and deserts of the western United States—from Saskatchewan plains to Texas and California. The fur has never been very popular.



THE RING-TAILED CAT: *Bassariscus astutus*.

For want of a better name, the civet cat. Dwells in the south-west of the United States. An interesting and rather rare fur-bearer. It is partial to rocky country, and has its den in caves and clefts.

In a very interesting article published awhile ago in the "Nature Magazine," by whose courtesy we make our reproductions and give certain of our notes, Mr. Edward A. Preble, of the U.S. Biological Survey, points out that the so-called fur-bearers of America, to say nothing of those of other continents, are disappearing with great rapidity; and he adds that, in using the modifying word, "so-called" before "fur-bearers," he employs it advisedly. "Formerly," he notes, "the term was rather closely restricted, but lately, with the growing scarcity of the animals usually so designated, it has been extended to cover

many others. The animals of cold countries once furnished most of the fur; the northern half of North America was called the 'Fur Countries.' Now the lands of temperate and even tropical climes, and the remote islands of the sea, are being stripped of their mammal fauna." He goes on to say that, since the rarer furs are so costly and the bearers of them have become so few, many wild creatures whose skins were formerly safe now yield their pelts to commerce. Even, he emphasises also, the skins produced by domestic or semi-domestic animals are now utilised. Under our pictures we give certain particulars as to the

*(Continued overleaf.)*



# Increasing in Rarity, Almost Day by Day: Famous Fur-Bearers.

REPRODUCTIONS BY COURTESY OF THE "NATURE MAGAZINE," WASHINGTON.



THE SEA OTTER: *Lutra lutris*.

Has the most beautiful fur known. Is protected; but its pelt continues to reach the markets. Came from shores and islands of the North Pacific and the Bering Sea, Lower California, and the sea of Okhotsk.



THE OTTER: *Lutra canadensis*.

Fish is its normal food, but if other water life, such as crawfish, abounds, there the otter is content. An animal in which adaptation to an aquatic life has reached a high state of perfection. Getting rarer.



THE ARCTIC WEASEL: *Mustela arctica*.

Its winter coat forms the ermine of commerce. Found from the Arctic to the Tropics. The weasel is of many sizes—from catchers of the lesser mice to those who prey on the larger rodents.



THE AMERICAN MARTEN: *Martes americana*.

The American representative of the famed sable. Ranges from the limit of tree-growth south to Pennsylvania and Wisconsin, though now very scarce in the East and in the West, where it used to be quite common.



THE WOLVERINE: *Gulo luscus*.

Circumpolar in range. It represents the extreme of robustness among the weasel tribe, and its name is a synonym for enduring strength and ferocity. All is meat that comes its way—especially trapped meat and bait.



THE FISHER: *Martes pennanti*.

Most closely related to the marten. Exclusively American, inhabiting a rather narrow range from Nova Scotia to north-western British Columbia, and in the Alleghanies, Rocky Mountains, and Sierra-Cascade Ranges.

(Continued.)

creatures shown. One or two further details, also from Mr. Preble's article, may be mentioned. The grey fox of North and Central America differs from the red fox in important structural characters and, unlike all other foxes, is an expert climber. "Usually, a sloping trunk is selected for this feat, but even a tree with numerous low limbs will serve as a refuge, and rarely one that is limbless and perpendicular. The den is frequently a hollow log, or a cavity among rocks." As to the American red fox, he remarks that "the cross, silver, and black foxes are colour phases of this species, and successfully represent a

tendency to complete melanism, or replacement of the normal red colour by black. In all phases the tip of the tail is normally white." Of the arctic fox, he says: "The individuals that winter in the remote Arctic, unless they find the stranded body of a whale or other large mammals, lead a miserable existence; many associate themselves with the polar bear, following him about in his wanderings, and eating whatever scraps may remain from his meagre banquets." The wolverine has a propensity for following a line of traps and eating the baits or captured game. Very rarely, it has been known to kill a moose.



## "AFRICA" AND "ASIA" ON THE RIVIERA: HOME LIFE ABROAD FOR FRENCH COLONIAL TROOPS.



THE SACRED SQUARE, WITH PART OF THE NATIVE AFRICAN VILLAGE IN THE BACKGROUND: A SCENE AT THE DEPOT FOR FRENCH COLONIAL TROOPS NEAR FRÉJUS.



BUILT BY THE TROOPS THEMSELVES: THE NEW MOHAMMEDAN MOSQUE AT THE FRÉJUS DEPOT, AND JU-JU POSTS (LEFT FOREGROUND), AS ILLUSTRATED BELOW.

At Fréjus, near St. Raphael, on the Riviera, there is a great dépôt for French Colonial troops, who come from various parts of the world, including Senegal, Dahomey, Madagascar, Annam, and Cochin China. In order to make them feel at home, the conditions of their native life, whether African or Asiatic, have as far as possible been reproduced. Thus, the Moslems among them have built a Mohammedan mosque, the inauguration of which was mentioned under photographs published in our issue of December 29. In that for September 8, we illustrated a gladiatorial combat in the

(Continued in box below.)



ANIMAL SCULPTURE DONE BY FRENCH COLONIAL TROOPS TO DECORATE THEIR BARRACKS AT FRÉJUS: A GROTESQUE FIGURE, DESCRIBED AS A "GRU."



"JU-JU" POSTS, STRICTLY "TABOO": NATIVE CULT OBJECTS IN THE AFRICAN VILLAGE BUILT FOR THE FRENCH COLONIAL TROOPS ON THE RIVIERA.



AN "IMITATION" GIANT ANT-HILL CONSTRUCTED AT FRÉJUS: A HOME-LIKE OBJECT FOR MEN FROM THE FRENCH SUDAN AMONG THE COLONIAL TROOPS AT THE DEPOT.



A WALL-PAINTING OF A COCKFIGHT, AND A SCULPTURED ANIMAL: COLOUR DECORATIONS BY ANNAMITE TROOPS OUTSIDE THE COMMANDANT'S OFFICE AT THE FRÉJUS DEPOT.

(Continued.)

annual military display given by these troops at St. Raphael, and known as the Grande Fête Coloniale. The Commandant, Colonel Lame, is in strong sympathy with men who have come so far from home for training. His first step was to allow them to decorate their barracks with paintings and designs, and the result was a collection of fearsome dragons, brilliant peacocks, "grus," and remarkable carvings. That was the beginning of the scheme, and led on to the construction of a native African village, complete with a sacred Ju-ju tree and Ju-ju posts, strictly "taboo," and even a giant ant-hill, artificially made in imitation of those common in the French Sudan. People going to the Riviera would be wise to visit this very interesting camp.



A SACRED "JU-JU" TREE, WITH A TWISTED PALM BRANCH ROUND THE TRUNK, AND A SACRIFICE HUNG FROM THE BRANCHES (LEFT): AFRICAN NATIVE RELIGION PRACTISED AT FRÉJUS.



## NATIONALISM IN IDEALS OF BEAUTY: CHOSEN TYPES OF MANY EUROPEAN LANDS.



GERMANY: FRÄULEIN ELIZABETH RODZIN, OF BERLIN, CHOSEN AS THE MOST BEAUTIFUL WOMAN OF GERMANY.



POLAND: MISS WLADYSLAWA KOSCIAKOWNA, CHOSEN TO REPRESENT POLAND AT THE PARIS CONTEST.



RUMANIA: MLE. ELISE ANDREE, THE FIRST JOURNALIST TO WIN A NATIONAL BEAUTY CONTEST THERE.



ITALY: SIGNORINA G. SEILING, VOTED, FOR THE THIRD TIME, "THE MOST BEAUTIFUL WOMAN IN ROME."



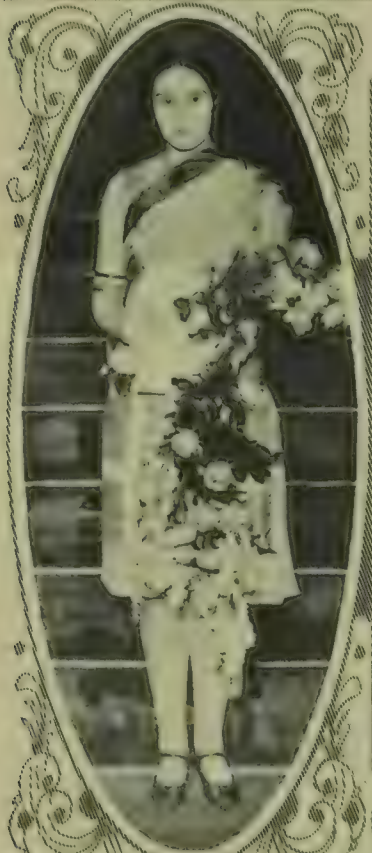
RUSSIA: MISS VALA OSTERMAN, CHOSEN BY THE RUSSIAN COLONY IN EUROPE AS "MISS RUSSIA."



RUMANIA: THE FIRST TWO PRIZE-WINNERS IN A BEAUTY CONTEST MLE. MARIA GANESCU (CHOSEN AS "MISS RUMANIA") AND MLE. MAGDA DEMETRESCU (SECOND), IN A CAR AFTER THE EVENT.



SPAIN: SENORITA PEPITA SAMPER, CHOSEN AS "MISS VALENCIA," TO REPRESENT SPAIN IN PARIS.



HOLLAND: MISS KOOPMAN, OF ZAANDAM, THE WINNER OF A DUTCH BEAUTY COMPETITION.



CZECHOSLOVAKIA: MISS MARIE KOPECKA, A JOURNALIST, ELECTED AS "MISS PRAGUE" AT THE PRAGUE AUTUMN FAIR.



GREECE: MLE. ASPASIA KARATZA, OF PATRAS, CHOSEN AS "MISS GREECE" FOR THE BEAUTY CONTEST AT GALVESTON.



FRANCE: MLE. GERMAINE LABORDE, CHOSEN, OUT OF 1200 CANDIDATES, TO REPRESENT "MADEMOISELLE FRANCE."

broad lines, every nation may be said to have its own ideal type. We have assembled here a number of examples representing various European nationalities, chosen as the result of recent beauty competitions in different countries. Some of these contests have apparently been of a local character, while others were held in connection with an international competition in Paris (arranged for February 7) to choose "the most beautiful woman in Europe" from among

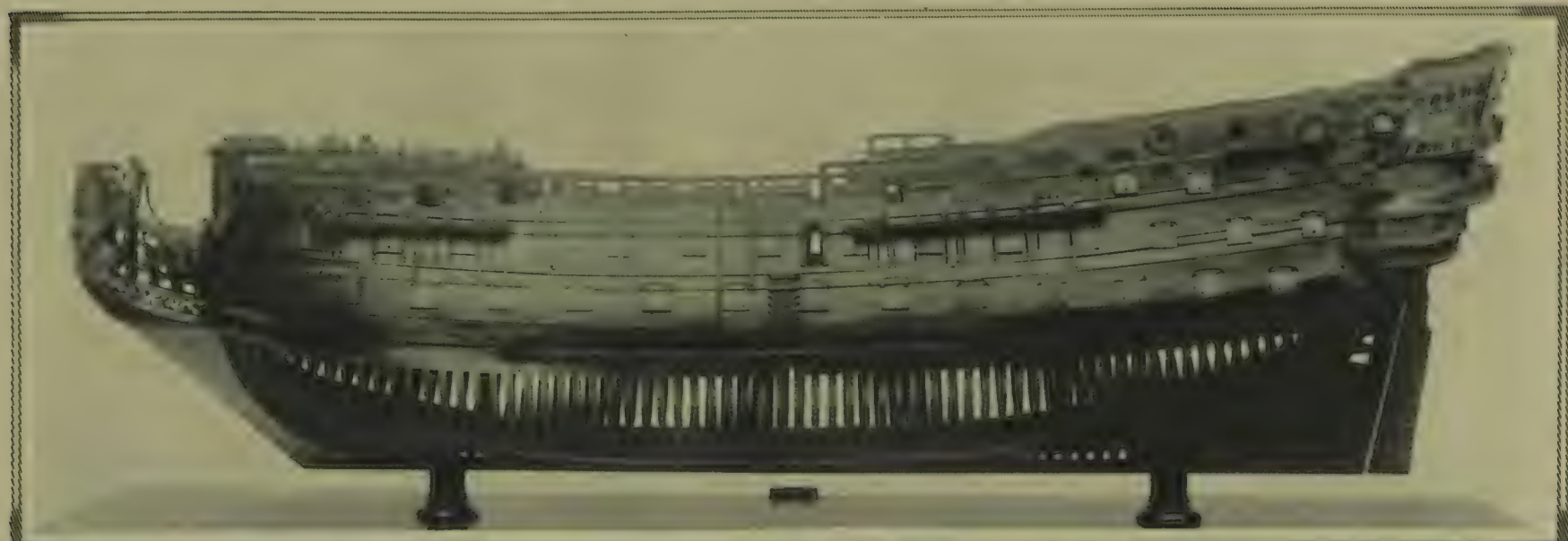
Beauty, it has been said, is in the eye of the beholder, and among individuals tastes vary, but, looking at the matter on

twenty young women elected by their compatriots. Another international beauty contest has lately been organised to take place at Galveston, U.S.A. For the honour of representing "Miss France" there, 1200 French candidates entered. The jury (composed of artists, journalists, cinema authors, theatre managers, dressmakers, and photographers) invited 180 to present themselves, and, after reducing the number to six, hesitated between a brunette and a blonde (Mlle. Germaine Laborde). Finally, the brunette was rejected as being too tall and therefore not strictly conforming to the French type of beauty.

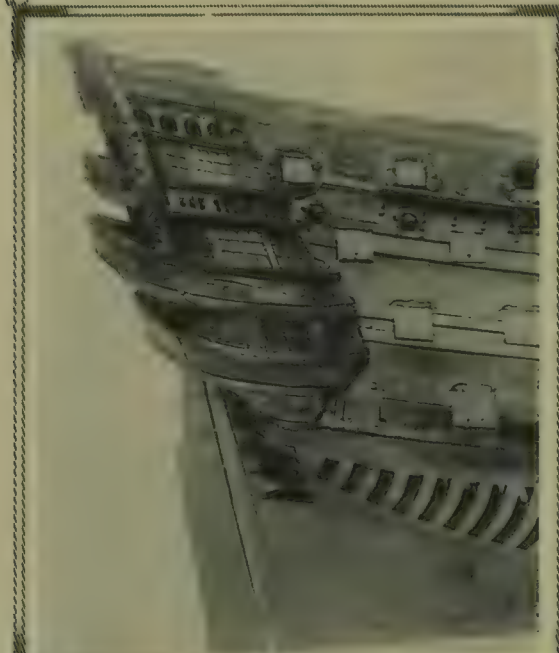


# A HUNDRED-GUNNER: A MODEL "ST. GEORGE" OR "ROYAL GEORGE."

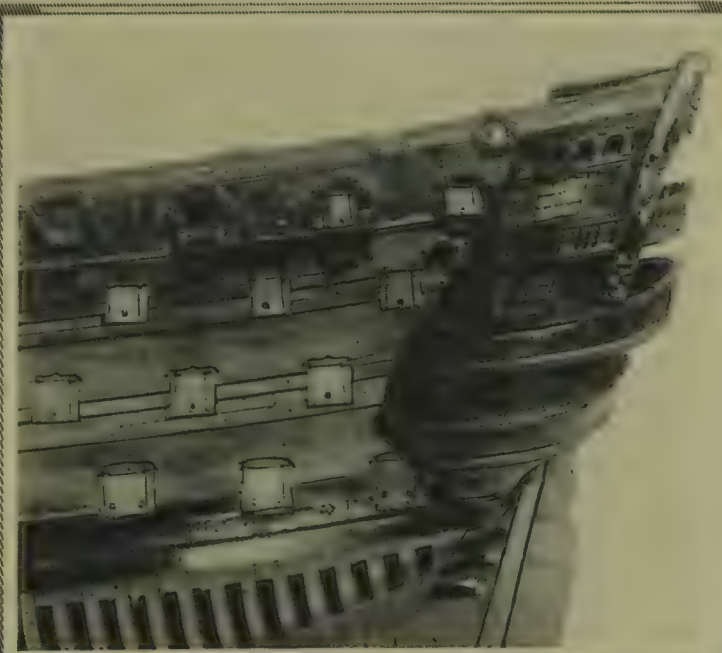
BY COURTESY OF THE TRUSTEES OF THE LADY LEVER ART GALLERY, PORT SUNLIGHT.



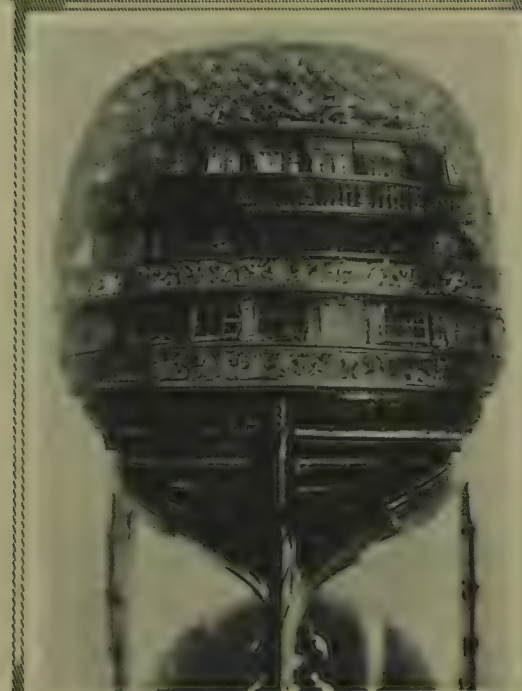
AN ENGLISH HUNDRED-GUN SHIP DESIGNED BETWEEN 1708 AND 1714—PROBABLY FOR A PROJECTED "ST. GEORGE" THAT BECAME A "ROYAL GEORGE":  
A FINE DOCKYARD MODEL THAT HAS BEEN LENT TO THE LIVERPOOL MUSEUMS.



THE STERN: SHOWING THE RUDDER, WHICH WAS MOVED BY MEANS OF A WHEEL.



THE PORT SIDE OF THE STERN: SHOWING THE ORNATE CHARACTER OF THE DECORATION.

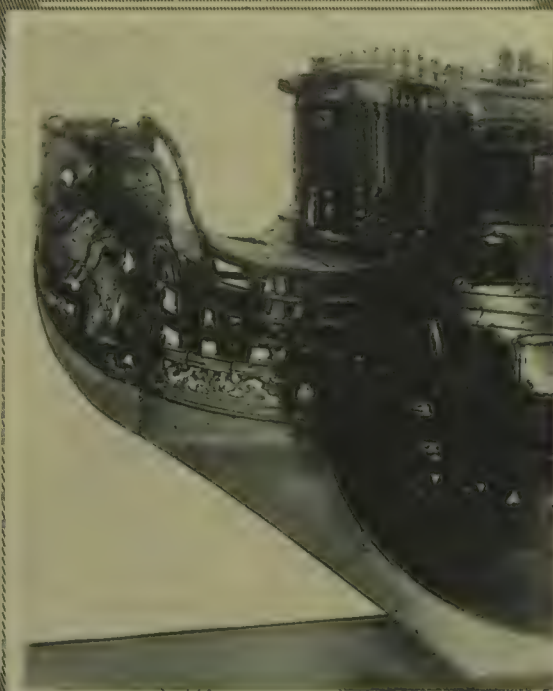


THE STERN: A PHOTOGRAPH TO SHOW THE DECORATION.

A VIEW FROM ABOVE: THE MODEL FROM STEM TO STERN.



THE BOW (STARBOARD SIDE): THE ELABORATE FIGURE-HEAD OF ST. GEORGE.



THE BOW (PORT SIDE): THE FIGURE-HEAD; WITH THE QUEEN'S ARMS.

This very interesting model, recently restored, has been lent to the Liverpool Public Museums by the Trustees of the Lady Lever Collection. It represents an English hundred-gun ship designed between 1708 and 1714. On the top right-hand side of the stern are carved the initials A.R., surmounted by a crown; and, on the middle deck, merged in the painted decoration, are the initials G.R. The suggestion is that the model was designed in Queen Anne's reign for a projected "St. George," and was used ultimately for a "Royal George," with slight amendments in the dimensions. It may be added that there have been British

men-of-war named "St. George" since 1622. As to "Royal George," it may be remarked that this ship-name has constantly been a naval one since the reign of Queen Anne. Further, it is interesting to quote Mr. Keble Chatterton's "Sailing Ships and Their Story": "When Queen Anne died in 1714, there were in our Navy seventy first-rates, thirteen second-rates, forty-two third-rates, sixty-nine fourth-rates, forty-two fifth-rates, and twenty-four sixth-rates." The first-rates were vessels of one hundred guns, or upwards, carrying them on three decks. Second-rates carried from ninety to one hundred guns on three decks.





**ONE OF THE LAST,  
NEARLY EXTINCT,  
SOUTH AFRICAN WHITE  
RHINOCEROSES,  
IN THE UMFOLOZI DISTRICT,  
ZULULAND, NATAL.**

THIS unique photograph, of which our readers have the first published view, was sent to us by Mr. Herbert Laag, from Pretoria. To the left of the bull the outline of a cow rhinoceros can be seen. When rushing up with him, she raised a cloud of dust which nearly spoiled the picture. Of the hundreds of thousands of South African White or Square-lipped Rhinoceroses (*Ceratotherium simum*) swarming in former days over much of the Union Territory and Southern Rhodesia, only about twenty are left alive. Unfortunately, the Umfolozi triangle of some 130,000 acres, containing the last refuge of these monsters, was abolished nine years ago as a Provincial Reserve. Though they are still protected as "Royal Game," poachers cause too much havoc amongst this slow-breeding race. When, last August, a whole family was killed in a dastardly manner and left rotting in a wallowing hole, a considerable stir was caused in South Africa and abroad. The anxiety about the future of the few remaining White Rhinoceroses increased even more late in September, for the Union Government then published their intention of clearing several Zululand Reserves, including the Umfolozi area, of all game, as an experimental measure against *Nyassa*, a tsetse-borne disease causing losses among neighbouring farmers' live-stock. The question was raised whether these White Rhinoceroses could not be transferred to Kruger National Park in the Eastern Transvaal. Since much doubt was expressed by experienced naturalists as regards their capture, transport, and future safety, this project has been practically abandoned. Meantime the possibility of their being wiped out has aroused the people of Natal, who realised in the nick of time what a formidable loss such a destructive measure would mean. A special branch of the Wild Life Protection Society of South Africa was hastily formed in Durban to champion these relics of an ancient fauna. Representations made to the Union Government were favourably received by the Minister of Lands; the Hon. P. G. W. Grobler, whose devotion to the great natural treasures of wild life, as the founder of "Kruger National Park," is well known. There seems now good reason to believe that Natal, by the generous assistance of the Government, will be enabled to provide for the preservation of these White Rhinoceroses in a nationalised park. During the present Parliamentary session definite decisions are expected. In a later issue we hope to present other remarkable photographs and data of these creatures, which will show what a fine and extraordinary spectacle awaits visitors to South Africa. The future sanctuary lies amid charming scenery easily accessible by rail and motor-car. There is hope that the marvellous petroglyph of a White Rhinoceros published in our number of July 14, 1928, left by Men of the Stone Age as an heirloom to the posterity of South Africa, will always be supplemented by troops of its living descendants. At present they must be considered the rarest mammals in the world and an absolutely unique treasure among the gigantic fauna surviving from bygone ages. In our number of November 17, 1928, we published some photographs of exceptional interest and charm, taken along the western shores of the Nile south of Redjaf, by Mr. P. C. R. Senhouse, showing specimens of the much-harried northern race of this Rhinoceros (*Ceratotherium simum cottoni*).

AT ONLY FIFTEEN FEET FROM THE PHOTOGRAPHER THE CHARGING BULL STOPPED. AS IF TO REMONSTRATE: "WILL THIS CIVILISED WORLD PROTECT THE LAST OF OUR RACE—OR SHALL WE ALL BE EXTERMINATED?"

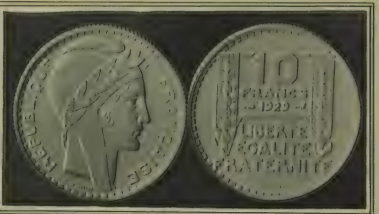




**A NEWLY DISCOVERED MODEL OF THE CHURCH OF THE HOLY SEPULCHRE AT JERUSALEM, BEFORE THE FIRE OF 1838: THE GROUND PLAN.**  
This model of the Church of the Holy Sepulchre at Jerusalem, as it was before its partial destruction by fire in 1838, was recently discovered by Mr. Roy Bishop, along with an old letter-book describing it, in the house of a descendant of Oliver Cromwell. The model was brought from the Holy Land in 1763 by William Frankland. All the parts are (Continued below right).



**THE ART OF COIN-DESIGNING IN FRANCE: THE ACCEPTED DESIGN FOR A NEW GOLD 100-FRANC PIECE—OBSERVE AND REVERSE.**



**THE NEW FRENCH COINAGE: THE ACCEPTED DESIGN FOR A NEW SILVER, TEN-FRANC PIECE—OBSERVE AND REVERSE.**

The gold 100-franc piece was designed by M. Bator, a winner of the Prix de Rome. The head symbolic of the Republic has the wings of Mercury, and on the reverse are oak and olive branches with a grain of wheat. The silver 10-franc coin, designed by M. Tourin, also has a wheat motif.



**THE ROME SCHOLARSHIP AWARD FOR MURAL PAINTING: A BATHING SCENE, THE WORK OF RICHARD J. FINNY.**

In the mural painting section of the competition for the Rome Scholarship for 1929, the council of the British School at Rome recently awarded the scholarship to Mr. Richard J. Finny, of the Bryan Shaw School of Drawing and Painting. Mr. Finny is the first Rome scholar to come from that school, and is said to be the youngest winner of this particular scholarship, being only nineteen.



**AN UNCOLOURED CARTOON BY THE WINNER OF THE 1929 ROME SCHOLARSHIP FOR MURAL PAINTING: "THE ENTOMBMENT," BY R. J. FINNY.**

It is the son of a doctor at Dulwich, and was educated at Dulwich College. The scholarship is worth £250 per annum, and is tenable for two years. The works submitted, in mural painting, sculpture, and engraving, will be on view in the Imperial Gallery of Art at the Imperial Institute until February 25. A portrait is on our Personal page.



**A PAINTING OF A HEAD BY THE WINNER OF THE ROME SCHOLARSHIP: ANOTHER EXAMPLE OF THE WORK OF MR. RICHARD J. FINNY.**

It is the son of a doctor at Dulwich, and was educated at Dulwich College. The scholarship is worth £250 per annum, and is tenable for two years. The works submitted, in mural painting, sculpture, and engraving, will be on view in the Imperial Gallery of Art at the Imperial Institute until February 25. A portrait is on our Personal page.

## NOTABLE EVENTS IN THE ART WORLD: AN INTERESTING DISCOVERY; NEW COINAGE; AND A ROME SCHOLARSHIP AWARD.



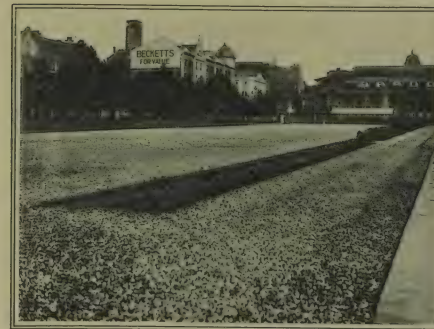
**THE CHURCH OF THE HOLY SEPULCHRE AS REBUILT BY CRUSADERS AFTER TAKING JERUSALEM: THE NEWLY FOUND MODEL (MADE IN WOOD AND MOTHER-OF-PEARL).** Numbered to correspond with a descriptive list, and it can be arranged to show the plan of the building. It is made of wood inlaid with mother-of-pearl. Two other contemporary models exist, one in the Bodleian and the other in Russia, but the new one surpasses them. It represents the church as rebuilt after the Crusaders captured Jerusalem in 1099. (Illustration by Courtesy of Mr. Roy Bishop.)



**A PICTURE FROM THE EX-KAISER'S COLLECTION AT POTSDAM REPORTED TO HAVE BEEN ACQUIRED BY AN AMERICAN COLLECTOR: WATTEAU'S "FRENCH COMEDIANS."**

In a message of February 4 from New York, a "Times" correspondent said: "The five paintings purchased by Sir Joseph Duveen from the collection of the former Kaiser are, he believes, the last major works of art in that collection. The latest of these acquisitions was the panel of Saints Zeno and Jerome (illustrated in our last issue) now owned by the National Gallery. The other four pieces were two Watteau—'French Comedians' and 'Fête Champêtre'—which Sir Joseph Duveen sold to Mr. Jules Bache of New York, and a Laocöon and a Rubens. Sir Joseph Duveen said they were all 'offered quite cheaply to Berlin,' but would not discuss what he paid for them. He did say, however, that the £50,000 mentioned in a London dispatch was 'a fortune'—a Photo, by Braun and Co.

## FROM THE WORLD'S SCRAP-BOOK: NEWS ITEMS OF TOPICAL INTEREST.



**HAIL-STONES AS LARGE AS PIGEONS' EGGS: THE GARDENS OF THE CITY HALL AT JOHANNESBURG REMSEMBLING A PEBBLE BEACH AFTER A RECENT HAIL-STORM.**



**TRENCH WARFARE KNOWN TO JULIUS CAESAR: ROMAN EQUIVALENTS OF "BARBED WIRE" AND "ARTILLERY BARRIAGE."**

This model of a Roman trench and obstacle defence system, in the National Museum of the Château de St. Germain, resembles methods of the Great War. The system was used by Caesar before Alesia, in 52 B.C. On the right are towers for archers, whose rain of arrows had the effect of an artillery barrage. The hedge of pointed sticks (sella), corresponded to barbed wire.



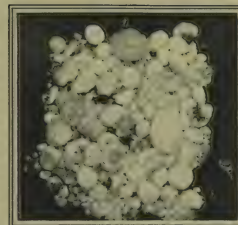
**THE RETIRING HIGH COMMISSIONER FOR IRAQ: SIR HENRY DUBS (LEFT) WITH KING FESAL.**

At a farewell banquet in Baghdad, on February 2, to Sir Henry Dubs, retiring after his five years' term as High Commissioner, King Faisal paid a high tribute to his work. He is succeeded by Sir Gilbert Clayton. In our photograph King Faisal is seen removing cotton-wool from his ear after having just alighted from the aeroplane shown beyond.

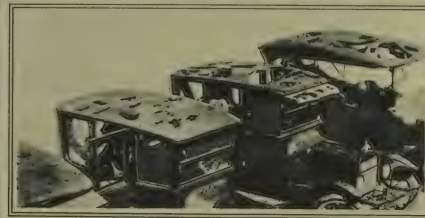


**THE DOME OF ST. PETER'S AT ROME SHOWS SIGNS OF WEARINESS: A CRACK THROUGH ONE OF THE CASINGS.**

A note supplied with this illustration says: "Several of the famous buildings in Rome are now undergoing structural repairs. Among them are the Pantheon and St. Peter's. The photograph shows a crack which cuts through one of the casings of the Dome of St. Peter's." Signor Cozzani's researches at the Pantheon, it may be recalled, have thrown new light on the origin of the Byzantine architecture.



**INCLUDING ONE (MARKED 1) OF 13 INCHES CIRCUMFERENCE AND 5 INCHES DIAMETER: HAIL-STONES GATHERED AFTER A KANSAS STORM.**



**ROOFS OF MOTOR-CARS RIDDLED BY HAIL-STONES: SOME OF SEVERAL THOUSAND CARS THUS DAMAGED AFTER A GREAT HAIL-STORM AT DALLAS, TEXAS, IN 1926.**



**THE KING'S COLLEGE CENTENARY APPEAL: THE EMBANKMENT FRONTAGE, SHOWING THE UGLY BRICK BUILDINGS AT THE EAST END TO BE RE-BUILT.**

King's College, London, on its centenary, is appealing for funds for new buildings and endowments, and is supporting the Lord Mayor to give a luncheon at the Mansion House on February 12. It is intended to replace the ugly brick buildings at the east end, with a structure in harmony with the south facade and Somerset House. The cost of improvements is estimated at £125,000.



**THE AGENT-GENERAL FOR REPARATIONS, WITH HIS WIFE: MR. AND MRS. PARKER GILBERT, ARRIVING IN PARIS.**

After his arrival in Paris, from America, Mr. Parker Gilbert had an attack of influenza, which delayed his journey to Berlin. He is only thirty-six. As Agent-General for Reparations for the last four years, he has made a high reputation as a financier. It was rumoured that he might resign and join a New York bank, when the Reparations Commission had begun work.



## PERSONALITIES OF THE WEEK:

## PEOPLE IN THE PUBLIC EYE.

**"MORICE GERARD."**

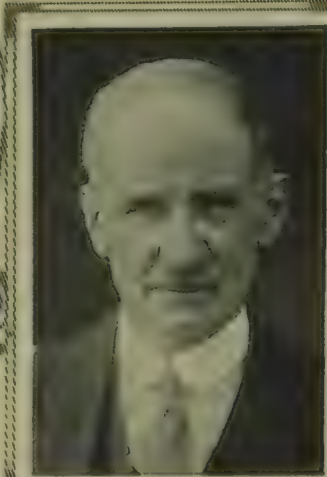
The well-known writer of historical novels. In reality, the Rev. James J. Teague, Vicar of St. Stephen's, Coleman Street. Died on February 3, aged seventy-two.

**GENERAL SANJURJO.**

Marques del Rif. Commandant of the Civil Guard. Sent from Madrid to Valencia by aeroplane to deal with the reported indiscipline in the garrison there.

**ADM. SIR LOWTHER GRANT.**

Held active commands during the war with Germany—in the Grand Fleet, in China, and in North American waters. Died, January 30, aged sixty-four. Entered the Navy, 1877.

**MR. A. B. CLARKE.**

The new M.P. (Lab.) for North Midlothian. He polled 7917 to the Conservative 6965, the Liberal 3130, and the Scottish Nationalist, 842. Also elected, 1923.

**THE FOURTH EARL OF DURHAM.**

Died on January 31, aged seventy-three. Succeeded his twin brother in the title last September. A former M.P. Succeeded by Viscount Lambton.

**DON SANCHEZ GUERRA.**

Arrested after reaching Spain from France, it is alleged to lead a movement against the Spanish Government. Formerly leader of the Conservative Party, and Prime Minister.

**ELISABETH LADY CARNARVON.**

Elisabeth Countess of Carnarvon, who was born in 1856 and died on February 1, married the fourth Earl in 1878. She was a great benefactor of Albania.

**COUNTESS GROSVENOR.**

Mother of the Duke of Westminster. Died on February 4. Born, March 24, 1855, daughter of the ninth Earl of Scarborough. Married Earl Grosvenor, son of the first Duke of Westminster, in 1874 (d. 1884); and Mr. George Wyndham in 1887.

**PROFESSOR ALBERT EINSTEIN.**

Of "Relativity"—and now of "Field Theory"—fame. After ten years' work has advanced his new theory in "Zur Einheitlichen Feld-theorie," which is causing much debate.

**MR. PHILIP CONNARD.**

The distinguished R.A., who is to design a special room at Windsor Castle for her Majesty the Queen, and is resuming his work on the State Apartments there, which he began last year. He is represented in such famous collections as those at the Tate Gallery, the Luxembourg, and the Welsh National Gallery, and in Dublin, Bradford, Manchester, Melbourne, and Aberdeen.

**MR. RICHARD FINNY.**

Winner of the 1929 Rome Scholarship for mural painting. Son of Dr. C. E. Finny, of Dulwich, a well-known member of an old medical family. First studied at the Dulwich Art School, and then took a special course, under Mr. Ernest Jackson, at the Byam Shaw School of Art. He is not yet twenty.

**MISS ELINORE SMITH.**

The seventeen-year-old American girl who recently set up a new world's record by remaining in the air alone longer than any other woman in one flight. She went up from Mitchell Field, New York, at 2.15 p.m. on one day and did not land until 3.34 a.m. on the following day. The previous record was 12 hours, 11 minutes. Part of the flight was during a gale.



## A Gem of the Dutch Art Exhibition: A Gabriel Metsu



"THE SICK CHILD": BY GABRIEL METSU—A WORK RECALLING THAT OF VERMEER.

TO quote the catalogue of the exhibition at Burlington House: "A young woman seen almost full length sits facing the spectator, and looks anxiously at a child of three or four on her lap. To the left an earthenware bowl on a stool; behind her, right, a chair on which hangs clothing. On the wall behind, a map, and a picture. The effect of light and the scheme of blue, yellow, and red recall the work of Vermeer. Signed on the left upper corner: *G. Metsu.*" It may be added that Gabriel Metsu was born at Leyden in 1629, and died at Amsterdam in 1667. He was the son of an artist and, on his mother's side, the grandson of an artist. He began to study under Gerard Dou when he was fourteen, but it was not very long before he freed himself from that painter's over-triviality. To quote Mr. Wilenski's "Introduction to Dutch Art": "Most of Metsu's pictures, like those of Terborch, present a Dutch bourgeoisie in a Dutch interior, frequently with a second figure. The figures are depicted at a moment of arrested movement, and the movement itself is generally restrained. . . . The models were posed in the painter's studio, where the furniture and accessories were also set up, though some details were doubtless painted from other painters' pictures or engravings and the artist's own drawings. . . . Metsu's bourgeois are less 'dressed up' than those of Terborch. . . . As a recorder of Dutch bourgeois life he tells us more than Terborch, but still not very much."

FROM THE PICTURE LENT BY THE RIJCKSMUSEUM, AMSTERDAM. (BY ARRANGEMENT WITH "APOLLO.")



## A Gem of the Dutch Art Exhibition: A Famous Vermeer at the Royal Academy.



"THE LITTLE STREET": BY JOHANNES VERMEER OF DELFT--A WORK SOLD FOR £80,000 IN 1921, AND, POSSIBLY, FOR 48 GULDEN IN 1696.

IN the catalogue of the Exhibition of Dutch Art at Burlington House, it is noted that "The Little Street," by Johannes Vermeer of Delft, was sold at Amsterdam on May 19, 1696; and, in his "Introduction to Dutch Art," Mr. Wilenski notes of the work called "View of Some Houses" in the Amsterdam sale, and sold at it for forty-eight gulden: "Perhaps 'The Little Street' bought some years ago from the Six Collection by Sir Henry Deterding for £80,000 and presented to the Amsterdam Rijksmuseum." The same authority notes: "Vermeer seems to have received what were high prices at the time for his pictures, and M. de Monconys recorded that the baker had paid 600 gulden for his picture. But he was in financial difficulties from a year or two after his marriage, because he produced few pictures, and also, doubtless, because he found his large family an expense, and because he spent money on buying pictures—witness those on his studio walls that occur in his paintings. When he died he was barely solvent, if not actually bankrupt, and a trustee was appointed to administer his estate." His widow pawned several of his works—two of them to a baker (possibly the one mentioned by M. Monconys) for 617 gulden. "The Little Street" is signed, on the left, on the wall of the house: *J v Meer*.

FROM THE PICTURE LENT BY THE RIJKSMUSEUM, AMSTERDAM. (BY ARRANGEMENT WITH "APOLLO.")



## A PAGE FOR COLLECTORS: CHINESE CLOISSONNÉ ENAMEL.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

and cleanly filled with enamel that the next operation, polishing down with pumice-stone and cleaning with charcoal powder, would leave a perfect surface, in which the upper edges of the *cloisons* would appear as a network of lines defining the details of the decoration.

These lines were then gilded, as well as those portions of the object to which the enamel may not have been applied.

It is somewhat remarkable that, in spite of the very early period at which Chinese craftsmen attained high excellence both in the ceramic art and in that of working bronze and other metals, the establishment of the *cloisonné* enamel industry in China should have been so long delayed. The late Dr. S. W. Bushell, the leading authority on the subject, was of opinion that none was made before the thirteenth century; and records exist that in the fourteenth century the Chinese were already acquainted with enamels from Constantinople. "The Chinese," says he,

"learned the *cloisonné* art from a succession of workmen travelling across the whole of Asia and setting up workshops in the great towns they visited, just as did, under nearly the same conditions, the small colonies of Syrian craftsmen who overran France during the Merovingian epoch, and introduced there, in the same way, various Byzantine methods of work." Chinese enamels have several significant characteristics of the latter.

Some few specimens have been noted which can reasonably be attributed to the later years of the Yuan Dynasty (A.D. 1341-1367); but the succeeding Ming period was that which saw the art attain the full perfection of its possibilities. It is a notable fact that many of the best pieces, with marks, bear those of the Ching T'ai period (A.D. 1450-1456), which covered the date of the capture of Constantinople by the Turks, in 1453. Whether or not it was due to the arrival of new Byzantine craftsmen is quite conjectural; but the importance of the industry then is shown by the fact that, even in Dr. Bushell's time, he observed that Ching T'ai Lan was used in Peking as a general term for *cloisonné* enamels.

The Ming enamels are distinguished by their bold and simple design. There are two blues, one a pure dark lapis-lazuli colour, and a pale sky-blue which must be free from any tinge of green. The red should be that of dark coral, and not the brick-red which appears in later work; the yellow full-bodied and pure. Black and white often show imperfections, but examples are to be found in which these do

not occur—a quality which adds greatly to their value. Often there may be seen, on close observation, a slight pitting, and other minor technical defects; but, as in the case of Chinese carved lacquer, such slight lapses of workmanship are far more than compensated for by the bold and beautiful general appearance of the Ming enamels. In Fig. 2, we reproduce a fine example of the work of this period, which has the pure white enamel mentioned above. The upper part has a mauve ground on which are arranged winged dragons, foliage, etc., in deep blue, red, and yellow. The boldly modelled elephants' heads, forming the supports, have trappings in various rich colours, and the edges of the trunks, the tusks, the upper rim, and the handles are in dull gilded bronze. The form is based on that of an ancient bronze vessel for the preparation of cereals, and the example before us was doubtless used in temple ceremonial, probably for incense.

Fig. 1, also of the Ming period, is interesting from several points of view. For one thing, the curled hair with its fillet and beard, and the set-out of the whole mask, have an undeniable Roman flavour. The sleeveless tunic, to which the decoration in enamel on the figure is limited, is of a form difficult to identify with known articles of Chinese costume. The ground is of a rich turquoise-blue, and thereon are worked two dragons in lapis-lazuli blue and green, heightened with Imperial yellow. These dragons are guarding the Sacred Jewel, which is seen just below the upper clasp of the tunic, at

the base of which are conventional waves in green translucent enamel. On the back is another in aubergine on a turquoise-blue ground. The rest of the figure is in heavily gilded bronze. The stand is decorated with floral scrolls in similar style, and its edges are also gilt.

With the decay of the Ming Dynasty in the middle of the seventeenth century, the arts for a time fell into neglect. The Emperor K'ang Hsi (1662-1722), when once his power was consolidated, brought about a remarkable revival. Under the Office of Works, he established, about the year 1680, at Peking, a group of workshops or factories for the production of the artistic handicrafts; and one of these (No. 6) was devoted to enamels—a practical experiment in the State encouragement of the arts which might well have been studied by the various theorists who have played with this

[Continued on page 238.]



FIG. 1. WITH HEAD REMINISCENT OF ROMAN WORK: A GROTESQUE FIGURE, IN CLOISSONNÉ ENAMEL AND GILT BRONZE, OF THE MING PERIOD. (HEIGHT, 10½ INCHES.)



FIG. 3. OF THE K'ANG HSI PERIOD: ONE OF A PAIR OF PRICKET CANDLES IN FORM OF STORKS, IN CLOISSONNÉ ENAMEL. (HEIGHT, 2 FT. 2 INCHES.)



FIG. 2. A FINE EXAMPLE OF THE MING PERIOD: AN INCENSE-BURNER OF CLOISSONNÉ ENAMEL IN THE FORM OF AN ANCIENT BRONZE VESSEL SUPPORTED ON ELEPHANTS' HEADS. (HEIGHT, 13 INCHES.)

of one of these metals are soldered at their lower edges, so arranged as to outline each detail of the proposed pattern, and thus to provide a separate cell or *cloison* for every colour. When this is completed, the *cloisons* are each filled with moistened enamel powder, finely ground, and of the appropriate colour; and the whole is then fired. In China, this was done in an open courtyard, the piece being protected only by a cover of iron network, and the heat of the charcoal fire being regulated by men with large fans. Several firings were almost always necessary to avoid pitting and to ensure that the *cloisons* were so well



FIG. 4. OF THE CH'EN LUNG PERIOD: AN INCENSE BURNER IN THE FORM OF A GROTESQUE KYLIN, IN CLOISSONNÉ ENAMEL. (HEIGHT, 12 INCHES.)

All Photographs by Courtesy of Messrs. Spink and Son, Ltd.



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on  
These Casino Modes!



Fine gold and silver leaves are embroidered exquisitely on this evening bag of white crêpe-de-Chine, completed with a silver marcassite clasp. It is one of the latest additions to the collection at J. C. Vickery's, of Regent Street, W.



Soft shades of brown, fawn, and orange are allied artistically in this embroidered bag for afternoon or evening from J. C. Vickery's. The price is only two pounds, eighteen shillings, and sixpence, despite its perfect workmanship.



Old-fashioned tapestry cross-stitch, in delightful colourings, decorates this guinea handbag from J. C. Vickery's. The bag itself is of black corded silk, and is most effective for afternoon or evening with the smartest Riviera toilettes.



Marvellous jewels shimmer in the high gaming rooms at Monte Carlo, and here is a characteristic group of the smartest jewellery worn. The wristlet watch is composed of diamonds and platinum with an entwined platinum Milanese mesh. The "clip" shoulder brooches are of sapphires, diamonds, platinum, and carved emerald. In the centre is a magnificent pearl sautoir with a diamond and platinum brooch pendant. They are triumphs of the Goldsmiths and Silversmiths Company, 112, Regent Street, W.



"Duck's-egg" blue chiffon, the latest shade for the Riviera, has been used for this lovely frock, a Paris model at Debenham and Freebody's, Wigmore St., W. Fine silver beads, embroidered in a scroll design, decorate the shoulder and side.





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# INSURANCE AND BANKING:

SOME OF THEIR LESS FAMILIAR PHASES.

## INSURANCE: SOME LITTLE-KNOWN POINTS.

THE growth of insurance has tended to reduce greatly the manifold responsibilities of the world, his wife, and his family. Endowment and life policies are certainly the form of protection best known to the public, but these two great branches of the industry represent only a portion of the liabilities covered and protection afforded. Marine insurance, of course, has been established for many, many years. In the pages of its history are to be found some of the most romantic stories that have ever been penned.

The remarkable ramifications of Lloyds, indeed, are appreciated by but few; and marine insurance is only one phase of the work performed in that building. If a revue star desires to insure the life of a favourite canary, squirrel, monkey, or cat, she will be speedily accommodated! Many of the world's best boxers have taken out policies to protect their hands—just as have Kreisler and many other noted musicians. The great and old-established insurance companies, in fact, are constantly revising old policies and inaugurating new ones. It is, of course, now

is forthcoming. Of course, such a policy also causes a rebate in income tax.

Short-term policies are frequently taken out by business men. The premium is small, but all rights under the policy vanish at the expiration of the agreed period. If a large London stores sent its most brilliant buyer to America for three months, the firm would take out an insurance policy for the duration of the trip. A similar type of policy applies to articles in transit. Bearer bonds being removed from a private house to a bank can be insured for the journey. Policies may also be taken out to protect a firm or an individual against the risk of litigation. Motor-car insurance is too well known to call for mention. Further, special facilities are afforded to particular trades.

## BANKING: THE LIFE-BLOOD OF BUSINESS.

Banking is the life-blood of business. Its arteries pulsate strength throughout the industrial body. Yet the complexity and variety of the services rendered are rarely realised. Many people still regard the bank merely as a safe custodian of money. But they are beginning to learn.

There are five great joint-stock banks, and each one of these "nurses" a particular area of territory, as well as doing business elsewhere. Failing industries in these districts rely on bank support. And they rarely ask in vain. Within the past two years, the "Big Five" have poured money into the coffers of the Lancashire cotton trade, for instance. Collieries are open to-day that would have closed years ago had not the banks stood by as willing, patient, and increasing creditors. Although the general public appreciates that banking funds supply the crutch to limping industry, it is rarely that the extent of assistance given is realised. The facilities afforded by a bank may be easily summarised. A most important feature of their business is the advancement of money at call and short notice to the bill-brokers, stockholders, discount houses, and other financial establishments. It is on this axle that the wheel of the Stock Exchange turns. Without this facility the work of the Exchange would be tremendously reduced. Nearly every broker and speculator holds shares in "the bank's name." This, of course, means that you lodge your shares with the bank, and money is advanced against this security.

valuation. This system has grown to remarkable limits in post-war years. Houses represent a single item in the banks' amazing list of securities. In fact, money will be advanced against any approved security. Every kind of bill is discounted at favourable rates. The value of this to the business man is really incalculable. Yet there are other ways in which the service of the banks renders marked assistance to business undertakings. For instance, they will undertake inquiries and furnish in absolute confidence reports as to the status and record of prospective clients. It seems hardly necessary to dwell upon the value of a banker's reference.

For the private individual the facilities afforded



THE LONDON AND LANCASHIRE INSURANCE COMPANY: THE CITY BUILDING IN LEADENHALL STREET.

possible to insure against the risk of a heavy rainfall during an annual holiday. The usual method is to declare the amount of rain that must fall within the specified period of the policy.

Another novel form of policy is that which protects the finances of fêtes, bazaars, garden-parties, and other charitable efforts which might suffer from inclement weather. In this case the organisers present to the insurance company a list of the receipts secured in previous years. They are then given a policy by which the insurance company indemnifies them against any decrease in takings due to the weather.

The most valuable strides made towards perfecting the facilities offered to the public have, fortunately, been directed towards the more common and less sensational types of risks covered. Remarkable progress has been made in the development of life and endowment assurance, and in the provision of educational endowment policies. For instance, it is now possible to pay the premiums on a policy by monthly payments. This change has been specially effected for those who would care to make their payments through their banks. This system obviates the distaste associated with the payment of a large annual or quarterly sum. Thus a man of thirty, by the payment of one pound per month, can obtain about four hundred and eighty pounds at death.

The educational endowment policy is a boon to those fathers who desire to secure beyond fail a child's school career. The payments, made from the time the child is quite young, ensure either a lump sum or divided payments sufficient to provide the father with all the cost of the child's education at a time when the child's career is beginning to be both expensive and important. Even in the event of the father's death, the money for the child's education



THE NEW PREMISES FOR THE NATIONAL PROVINCIAL BANK, AT THE CORNER OF PRINCES STREET: A BUILDING DESIGNED BY SIR EDWIN COOPER.

are even more diverse. For instance, it is unnecessary to burden yourself with the trouble of making any regular payment. The bank will undertake this responsibility. It will pay subscriptions, donations, rent, interest on loans, insurance premiums, school fees, and all similar commitments. Obversely, you need not concern yourself with the collection of amounts that are regularly payable. Such items as annuities, dividends, and interest will be collected by the bank and placed to the credit of your account.

Those who buy and sell stocks and shares need not concern themselves in the search for a good broker. The bank will undertake to perform all the necessary buying and selling—either through its own or the client's broker. Furthermore, there is no charge for the service beyond the ordinary payment of brokerage. An information department staffed by experts is at the disposal of all who desire advice with regard to stocks and shares.

Of course, all banks afford safe custody to their customers' valuables, documents, etc. As a sign of the enterprise being demonstrated, it is worthy of note that one of the "Big Five" has now introduced a device to save the tradesman from worry. A letter-box has been invented into which the tradesman, when the bank is closed, can put his day's takings. The money passes down a chute, and in the strong rooms automatically becomes immune from all risk. Those who desire to travel—as is wise—with but a moderate amount of cash, find the system of travellers' cheques very useful. By this arrangement cheques can be cashed at specified banks in all parts of the world. An alternative system greatly in use is that of obtaining letters of credit, cashable all over the globe. As a further instance of the banks' desire to assist, it is worth pointing out that they will secure passports for a client and give much valuable advice. Banking services are even provided on several of the largest liners.

Foreign business would be almost impossible for a small firm to transact without the co-operation of the banks. Clients have placed at their disposal an expert and multitudinous collection of agents and correspondents. The bank will buy or collect approved bills on all places abroad. Cable and mail transfers, and drafts are issued on demand. Commercial credits are granted for foreign trade.

A recent development has seen the banks figuring largely in a fiduciary capacity. They will act as executor or trustee under a will, and they perform the duties as trustee under marriage settlements, or for any club, society, or institution. To conclude this record, it should be born in mind that banks will undertake the recovery of income-tax and super-tax and the adjustment of assessments.



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CAPITAL SUBSCRIBED	£73,302,076
CAPITAL PAID UP	- 15,810,252
RESERVE FUND	- - 10,000,000
DEPOSITS, &c. (31st Dec. 1928)	353,638,942
ADVANCES, &c. do.	187,155,085

The Bank has over 1,800 Offices in England and Wales, and others in India and Burma. It also has Correspondents and Agents throughout the World, and is associated with the following Banks:

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Joint Managing Directors:  
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## Statement of Accounts

December 31st, 1928

LIABILITIES		£
Paid-up Capital .. .. .	.. .. .	13,432,968
Reserve Fund .. .. .	.. .. .	13,432,968
Current, Deposit & other Accounts (including Profit Balance) .. .. .	.. .. .	396,406,964
Acceptances & Confirmed Credits .. .. .	.. .. .	24,942,269
Engagements .. .. .	.. .. .	49,498,865
ASSETS		
Coin, Gold Bullion, Bank Notes & Balances with Bank of England .. .. .	.. .. .	45,440,918
Balances with, & Cheques on other Banks .. .. .	.. .. .	20,247,083
Money at Call & Short Notice .. .. .	.. .. .	27,681,297
Investments .. .. .	.. .. .	36,868,698
Bills Discounted .. .. .	.. .. .	63,347,503
Advances .. .. .	.. .. .	214,050,972
Liabilities of Customers for Acceptances, Confirmed Credits & Engagements .. .. .	.. .. .	74,441,134
Bank Premises .. .. .	.. .. .	8,725,101
Capital, Reserve & Undivided Profits of Belfast Banking Co. Ltd. .. .. .	.. .. .	1,392,981
The Clydesdale Bank Ltd. .. .. .	.. .. .	2,842,420
North of Scotland Bank Ltd. .. .. .	.. .. .	2,309,472
Midland Bank Executor and Trustee Co. Ltd. .. .. .	.. .. .	366,455

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Subscribed Capital .. .. .	£8,916,660
Paid-Up Capital .. .. .	£2,229,165
Reserve Fund .. .. .	£2,893,335
Uncalled Capital .. .. .	£6,687,495
	<b>£11,809,995</b>

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The STANDARD BANK MONTHLY REVIEW is sent post free on application. It gives the latest information on all South and East African matters of Trade and Commercial Interest.

BERTRAM LOWNDES London Manager.



CHINESE CLOISONNÉ ENAMEL.

(Continued from Page 233.)

subject since the days of the old Schools of Design of the early part of the nineteenth century. In the case of enamels, as in that of other of the industrial arts, the result of K'ang Hsi's venture was a definite gain in craftsmanship, at the expense of the older and more effective design of the Ming period; though it must be admitted that some of the best of the later enamels nearly rival the earlier productions.

Many of the finest objects were made for ceremonial use; and, of these, we are able to reproduce an exceptional example (Fig. 3), one of a pair of pricket candlesticks in the form of storks, complete with the original lotus-flower holders for the candle, and with contemporary stands. The scheme of colour is one of unusual delicacy and originality. Instead of the strong blues, reds, and greens of Ming wares, we have here a ground of white of rare quality, picked out with delicate blue. The primary feathers are in Imperial yellow, black, and turquoise-blue, and the legs and beak are heavily gilded. The stand has a brocade design in yellow, black, brown, and white, a scheme also used in the candle-holder. There is no doubt that this pair of candlesticks must have been a commission for some particular purpose—either for the Emperor himself or as a gift to some religious institution specially favoured by him.

We reproduce one specimen (Fig. 4) of the wares of the Ch'ien Lung period (1736-1795), an amusing grotesque kylin, made for an incense-burner, with a lever on the chest to raise the head for insertion of the charcoal and perfume. It is a good example of the last period worth the collector's while to consider, while colours were still beautiful and the old, heavy gilding had not yet been replaced with the gold wash that is found on modern work and imitations. Of the latter the collector must be wary, and should get expert advice if possible; though the excellent collection at South Kensington is most valuable for reference.

OUR COLOUR ILLUSTRATIONS.

In connection with the interesting colour pictures (given in this number) of rare fur-bearing animals that are tending to become extinct, we are asked to mention that the originals are the work of Mr. R. Bruce Horsfall, a well-known artist attached to the American Nature Association. His work is

published at regular intervals in "Nature Magazine," the Association's official organ, which always contains many attractions for the nature-lover. The Association, which is organised to stimulate interest in nature, has 120,000 members in the United States and other countries.

CHESS.

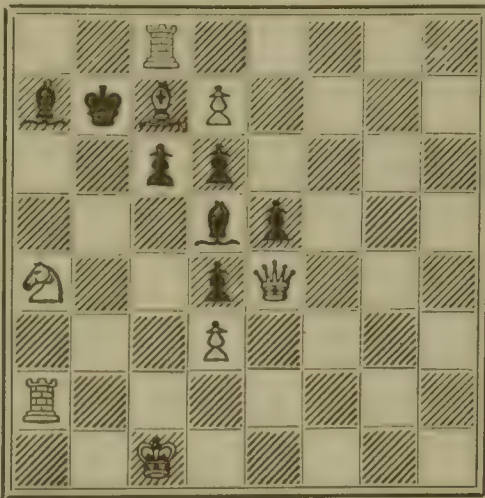
CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresh House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4040. (Collings and Boswell.)  
[1B1b4; 1p2p3; 1k2P1p1; RP3bQ1; 1P5p; 7P; 6s1; 7K—mate in two.]

Keymove: BQ6; which changes the mate after 1. — BB2, and adds a new mate after 1. — PxB. There is not much variety in this little affair, but it is a genuine "mutate," and such problems are difficult to construct. The collaborators will no doubt produce something more complex next time.

PROBLEM No. 4043. By C. CHAPMAN (Modderfontein).  
BLACK (7 pieces).



WHITE (8 pieces).  
[In Forsyth Notation: 2R5; bKBP4; 2pp4; 3bp3; S2pQ3; 3P4; R7; 2K5.]  
White to play, and mate in three moves.

A GOOD GAME BY THE BELGIAN CHAMPION.

Mr. Norman lives at Hastings, and is champion of the ancient port, so that he must blame himself if surfeited with jokes about ro66 and "simple faith." M. Colle, who is champion of Belgium, had no compunction in upsetting the history-book and spilling the wrong kind of blood on the field of Sanguelac.

(Queen's Pawn.)

WHITE (G. M. Norman.)	BLACK (E. Colle.)
1. PQ4	KtKB3
2. PQB4	PK3
3. QB2	PQ4
4. KtQB3	BKt5
5. PK3	Castles
6. KtB3	QKtQ2
7. PXP	

This exchange, following the premature development of the Queen, gives Black, already better deployed, dangerous avenues of attack.

WHITE (G. M. Norman.)	BLACK (E. Colle.)
7. PXP	PXP
8. PQR3	BQ3
9. PQR4	

Black not having "obliged" with 8. — BxKt, White should now have played 9. KtQKt5.

WHITE (G. M. Norman.)	BLACK (E. Colle.)
9. PQR4	PQR4
10. PKt5	KtKt3
11. BQ3	RR1
12. BKt2	BKt5
13. QRB1	QK2
14. KtK5	BXP

Avoiding, 14. — BxKt; 15. PxB, QxKP; 16. KtK4, with advantage to White.

WHITE (G. M. Norman.)	BLACK (E. Colle.)
15. BxB	QxB
16. KtXB	KtXKt
17. BxPeh	KR1
18. BB5	

Back to Q3 would have been better, but then 18. — KtXKP looks formidable.

Locking the door after the horse is through.

WHITE (G. M. Norman.)	BLACK (E. Colle.)
23. BQ3	
24. QxKt	KtKt7
25. RB3	RxB
26. KBR	
27. PKt3	

If, 25. KtKt3, QB3ch; or, 25. KtB4, QR5ch.

This is of no use, but there is nothing better, RB3ch being a mortal threat.

White resigns, seeing that 29. QxR, QxQ; 30. KtXQ, RxRch leaves him in a hopeless position. The winner of this game played a match of ten games against Mr. W. Winter, our young British professional, who by finishing all square, acquired a fine feather for his thinking cap!

With the General Election looming ahead, a special degree of indispensability belongs to that well-known work of reference, "Debrett's House of Commons and the Judicial Bench." Illustrated with hundreds of armorial engravings. Edited by Arthur G. M. Hesilrige (Dean and Son; 2os.), in its new edition for 1929, the sixty-third annual issue. It seems hardly necessary to recall that the book includes, in the Parliamentary Section, biographical details of M.P.s, Peers, and Peeresses, with polling statistics at the last election and bye-elections; while the Judicial Section gives similar information regarding Judges and other legal officials. Regarding the General Election, we read in the Preface: "The coming appeal to the Constituencies will be the twenty-fifth since December, 1832, and the fifth in which all pollings have taken place on the same day; it will also be particularly interesting in view of the recent passing of the Representation of the People (Equal Franchise) Act, giving women of twenty-one years of age an equal voting right with men, adding, it is anticipated, some 5,000,000 voters to the register."

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# THE CHRONICLE OF THE CAR.

WHY CARS EXIST.—THE 220-H.P. MERCEDES.

WHEN you come to analyse it, if ever you do so consciously, you always discover that the spirit which informs motoring is speed. You may hear people say that speed is the last thing they want, and you may believe them when they say it.

You may even make yourself believe, momentarily, that this is so. The motor-car, its object, the reason why people buy it, and the only reason why they take any interest in it whatever, is speed. pure and simple.

London to Edinburgh.

An express train gives us speed in more spectacular fashion; but, horsepower for horsepower, its average is inferior to that of the car, if all running conditions, from door to door, are taken into account. It is pleasant on a fearful winter night, with ghastly weather outside of the kind few motorists will face for very long, to be whirled from Euston to Edinburgh at a steady average of fifty miles an hour; but the motorist among the passengers from Euston to Edinburgh, snug in his blankets, appreciates the fact better than

anyone else. He knows that if his car had a surface as perfect as a permanent way, as straight, as level, and as well guarded, so that he need only take notice of signals given in ample time and with unmistakable meaning, he could put up at least as good a performance.

Where the Car Scores.

From door to door, I should imagine, the car scores over the train at least seventy-five times out of a hundred, taking the roads and railways of the country from end to end into consideration. In order to do this it must be capable of such elementary feats as real acceleration and deceleration, so far unknown to trains. When a motor takes you from Piccadilly to Wantage at least as quickly as the Great Western Railway can do it, with cabs at both ends, and possibly a change of trains, you begin to see speed in its proper proportion. When, as happened in the General Strike, a car took a load of urgently needed medical stuff four hundred miles, from a street in London to a street in a Scottish town, in about the same time as the train would have taken from King's Cross, you saw why speed is best applied and appreciated in a car.

Why Cars are Bought.

I have no idea, nor has anyone else, what the proportion is of motor-owners who use their cars for the purpose of what used to be known, in the days of the bustle and the barouche, as carriage-exercise—a little gentle taking of the air, an hour or so of dignified exposure on the public ways. It must be very small. Quantities of perfectly truthful people probably believe that they bought their cars mainly for that purpose, but they delude themselves. They bought them, and immensely enjoy the possession of them, for the plain reason that they can go fast in them—faster, perhaps, with luck, than the next fellow. They may not want to go really fast, attain speeds up to a mile a minute or more; but, however loudly they may uphold the doctrines of the legal limit, they

like to know that they can do at the very least forty miles an hour without fuss, and to average a sound twenty-five. The whole reason of the existence of the motor-car is its ability to go faster than any private vehicle has been able to go before. As a travelling machine it is not nearly so comfortable as a train, save in certain very expensive exceptions. It is its speed, its liveliness, its durability, convenience, a hundred matchless qualities, which have made it, if not the chief means of popular transport, at least the most desired. But of all these qualities, speed is, for obvious reasons, the first and most important.

A 120-Mile-an-Hour Car.

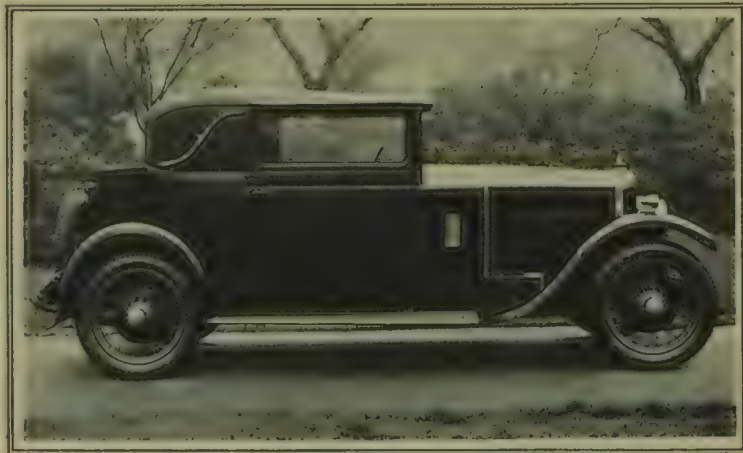
I do not suppose that the average owner of a 220-h.p. Mercedes, such as I tried a short time ago, would ever attempt to reach the maximum speed of his car, which is two miles a minute; but I am perfectly certain that his main object in buying this remarkable car is to have at his disposal an engine which will achieve this feat. He is, in a different category, the same as the man who buys a 7-h.p. car on the instalment plan, to save tram, train, and bus

[Continued overleaf.]



THE NEW MANAGING-DIRECTOR OF ROLLS-ROYCE, LTD.  
MR. A. F. SIDGREAVES.

Mr Sidgreaves started in the motor industry in 1902, with Messrs. S. F. Edge, Ltd., then sole concessionaires for Napier cars. Early in the war he became a Lieutenant in the R.N.V.R., and had charge of the aero-engines section of the R.N.A.S. store for aircraft. He was promoted successively to Lieut.-Commander and Major, and eventually controlled the Air Ministry section for increasing the production of Rolls-Royce aero engines. After the war he was assistant manager to Messrs. Napier till 1920, when he became export manager to Messrs. Rolls-Royce, Ltd. On the death of Mr. Claude Johnson he became general sales manager, and in 1928 general manager.



THE NEW 15.7-H.P. SIX-CYLINDER CROSSLEY SPORTSMAN'S COUPÉ ("OCCASIONAL FIVE"): A CAR WITH SMART LINES, PRICED AT £525. This car is ideal for the owner who usually carries two or three passengers, but occasionally wants to take five. There is room for three on the front seat, and there are two auxiliary rear seats. By means of a Kopalasco head, the car can be quickly converted into an open one. The front screen is of safety glass, and the interior is beautifully finished.



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only in this country but in almost every part of the world.

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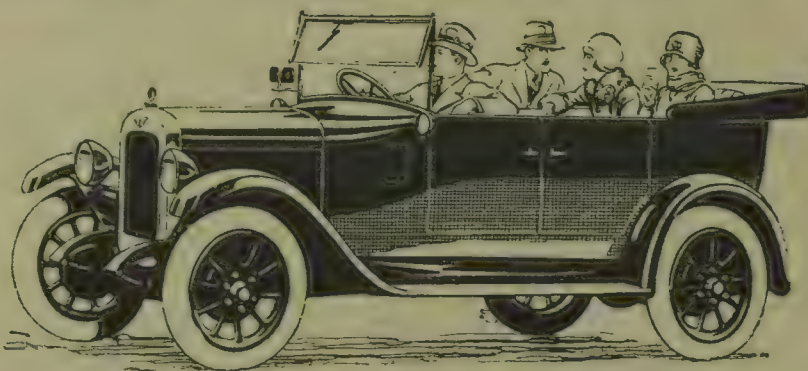
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All Models are lavishly equipped with every detail to make motoring more comfortable and economical, and the coachwork finish is of the highest order. JUNIOR Models have four wide doors, four-wheel brakes and Newton hydro-pneumatic shock absorbers. SENIOR Models have Triplex glass windscreen, untarnishable chromium plating and Dewandre vacuum servo brakes. The SIX has Triplex glass all round, one-shot central lubrication and 7-bearing crankshaft. ORDER YOUR SINGER FOR EASTER.

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# SINGER

JUNIOR - SENIOR - SIX



(Continued.)

fares. He wants speed, and especially speed he himself can turn on and off. The 7-h.p. car man swears he doesn't want to do fifty; the man who is gloriously happy in the ownership of a 220-h.p. swears (no doubt in complete sincerity) that he would hate to do 120. But neither of them would be really happy



THE YOUNGEST COMPETITOR IN THE MONTE CARLO RALLY: MISS KITTY BRUNELL, WITH HER STANDARD 14.45-H.P. TALBOT CAR EMBODYING HER OWN COACHWORK INNOVATIONS.

Miss Brunell successfully finished the run of some 1600 miles from John o' Groat's to Monte Carlo, under extremely severe road and weather conditions. On arrival at Monte Carlo, she gained third place in the two-litre class of the Mont des Mules hill-climb, and won the Originality Prize for the remarkably complete equipment on her Talbot.

if he thought that his car could not, on occasion, do precisely that.

#### "Careful" Workmanship.

There is nothing much to distinguish it from other members of its notable family. Its impressive overhead-valved six-cylinder engine has a bore and stroke of 98 by 150, implying a cubic capacity of 6800 c.c. and a Treasury rating of £36. Reading through the specification, one is struck by the almost dull simplicity of the description. I can find only one epithet in the whole thing—the crank-shaft is said to be carefully balanced. When you think of the ecstatic pen-portraits of the crank-shafts of some cars (of all nationalities), with nothing much to recommend them, "careful balancing" reads very refreshingly. Carefully balanced—yes, I should consider that a just comment. The careful balancing of this particular crank-shaft is one of the factors which contribute to a maximum speed, on the road, of 120 miles an hour, reached at a revolution rate of 3000 a minute. When the revolution-counter shows 1000, the car is doing forty miles an hour. When it shows 2000, a very ordinary strolling rate in most cars, it is doing eighty—and so on. That is certainly speed.

#### A Quiet Supercharger.

With this car, geared 2½ to 1 on top, you can accelerate on top gear, uphill, from fifteen miles an hour to figures we don't like to mention in print. You do this with the supercharger, but without the noise superchargers generally make. Between houses the car seemed to me no noisier than the ordinary recent "sports" model, and a good deal quieter than some of them. The gear-change is a delight. You need not double declutch. You declutch, and as you do so you pull or push the lever into the required slot. It is the best of twenty-years-old gear-boxes returned to life. It is so easy to deal with that you will almost certainly make it difficult, to start with. Once you have grasped the fact that you need hardly move to get into the gear you want, driving this exceedingly fast car becomes a very vivid pleasure.

**An Owner-Driver's Car.** There is really very little else to say about the Mercédès. The brakes and steering are of the right

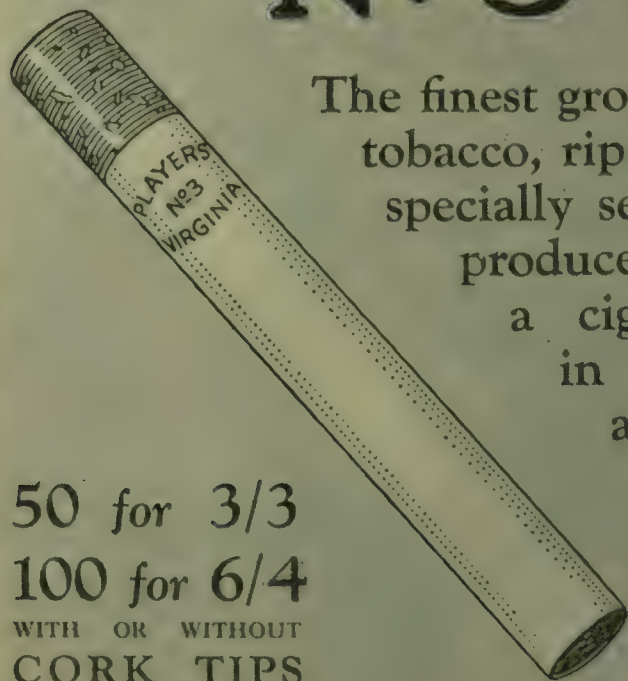
sort, and the suspension is remarkably good. Every detail of the chassis is eloquent of the same carefulness which goes to the balancing of the crank-shaft. It is, perhaps, before all else, an owner-driver's car. No owner-driver who fails to keep this car in going order deserves to have a car at all. The only thing



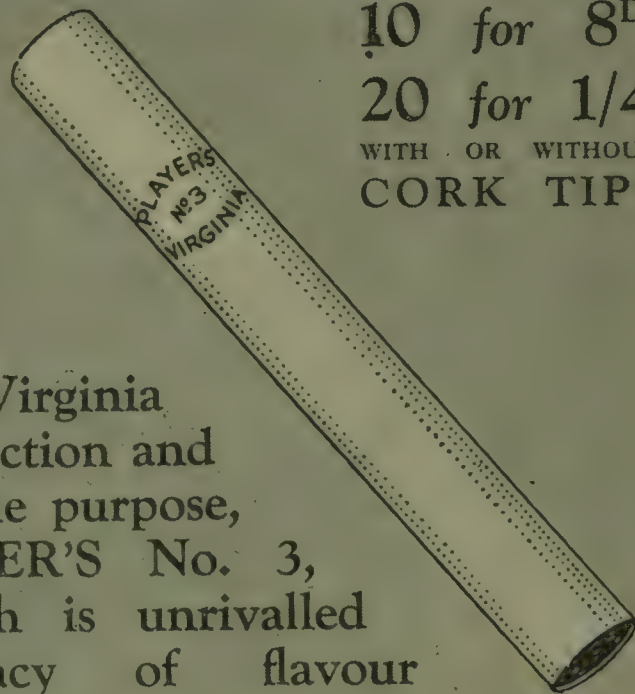
PREPARING THE OVAL AT BRISBANE FOR THE FIRST TEST MATCH: A 24-INCH ATCO MOTOR-MOWER AT WORK ON THE GROUND, WHICH WAS RENDERED IN EXCELLENT CONDITION FOR THE GAME.

one regrets is the price of the complete chassis, which is £2100. But it is not dear, when you come to examine and compare it with others. You must not forget that forty miles an hour at 1000 r.p.m. That means long life, as well as comfort.—JOHN PRIOLEAU.

# PLAYER'S No 3



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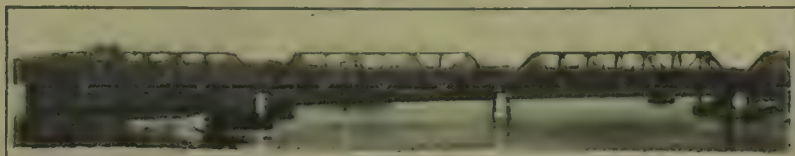
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## THE WORLD OF THE THEATRE.

(Continued from Page 216.)

atmosphere. Godfrey Tearle in some parts may be essentially British; but as the lover in "Jealousy" he is universal—artist, lover, man of the world, all incarnated in one impressive personality. It was an inspiration on Mr. Cannon's part to call in Godfrey Tearle to infuse new life into a play which deserved more than an ephemeral run.

The artistry of Mr. Tearle's performance becomes apparent when, with knowledge of the French original, one watches the evolution of the man's character. In the first act Mr. Tearle is a devoted lover, but not a fervid one. The artist had spent his exaltation in the days when he lived with his *chère amie*. He searched for the real woman, and (by a telephone call and sundry little details) he found her. She was not true. Somewhere there was an influence: whence did her money come? how could she account for that precious ring? We, the audience, shared that searching, that restlessness of mind. We scented catastrophe. The second act, with that cruelly pathetic scene in which the wife, under the cross-examination of her husband, confesses to the deed which he had, which he *knew* he had, committed—the murder of the *vieux marcheur* who financed her—raised the temperature of Godfrey Tearle's impassiveness. But not until the third act did he let himself go in all there glows in him of passion and full understanding of what the wheels of conscience mean in life. He was a different person; no longer the handsome, florid, *insouciant* lover. He was a bit of human wreckage at the mercy of the tide. He resisted, he protested, he tried to pacify his partner—as terrorised and afflicted as he was; but not until the police knocked at the door, with the prospect of prison, trial, and sentence, did he

relax. We felt that, in this case, crisis was—at any rate for a time—akin to deliverance. Need I say more to convey how deeply the play impressed the audience, and added to the record of Godfrey Tearle?

### AVOIDING THE PRAYER-MILL! A GERMAN IN CABUL.

(Continued from Page 212.)

neck. The ways of the Oriental and his wives wearied the men from the West, and worried them. Delay predicted pardon; pledged imprisonment at most; promised the scaffold. Witness parried witness. Advocate answered advocate. The Judges questioned and were oracular. The prisoner was a convict on a treadmill, a dog in a spit, a squirrel in a cage, stepping, stepping, stepping, without cessation, without advance.

At last the closing of the fateful sitting. Dr. Stratil-Sauer dared to think of liberty. "The Vali is presiding," he records. "He is wearing white riding-breeches, high boots, and a bold-looking cravat. From time to time he strokes his moustache, cut in Hungarian fashion. In front of him sit twelve Afghans, among them two Mullahs and a man wearing a hat. The entire report of the trial is read aloud—long strips of paper measuring five yards in length. That takes more than an hour. Then I have to stand up. What is it? The verdict is to be delivered. As the wounding of the man has been proved, and has also been admitted by me, I am given four years' imprisonment.—No question. Nothing!"

After an interval, the miracle. "The King has pardoned you." The pawn had done its work; it could be put back in the box!

Dr. Stratil-Sauer, in a word, was lucky. Luck is his again. He lost by Afghanistan; now he will gain by it. For his "Leipzig to Cabul" could not have been published at an hour more propitious for best-selling! And he has personal experiences—peregrinatory and psychological!—to save him from prayer-milling.

E. H. G.

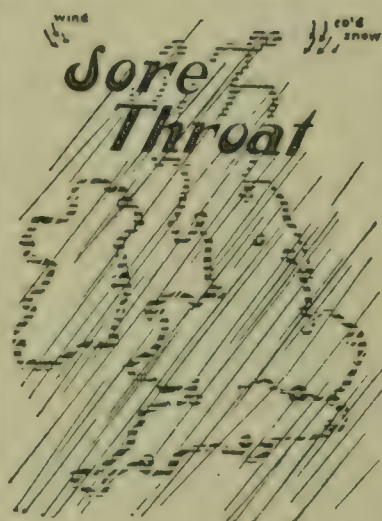
## CATCHING GIRAFFES IN EAST AFRICA.

(Continued from Page 214.)

At first we fed our captives on their natural food—acacias. With their long, dark-coloured, nervous tongues they suspiciously plucked every leaf and twig from the branches offered. Later, they were gradually accustomed to substitutes, especially maize stalks and maize-meal mush with milk. In the camp our nursing prospered, but a very difficult task lay before us—that of getting the animals to the railway.

The giraffes had to be caught in the kraal and loaded again on the motor-lorry, which transported them about sixty miles to Moschi. There, with the aid of Indian carpenters, large cages were constructed. Each cage was nearly nine feet high, and fitted with manger, door, and cleaning-out flaps. The roof was movable, and for most of the time was raised about eighteen inches. Only during the passage through tunnels and under low bridges was the roof let down. The railway journey to the coast went well. Then came the loading by crane on to the ship in the harbour of Mombasa—and home.

Photographers—both amateur and professional—will find a mine of information on all things connected with their craft in "The British Journal Photographic Almanac" and Photographers' Daily Companion, Edited by George E. Brown, F.I.C., Hon. F.R.P.S. (Henry Greenwood and Co.; 2s.), of which the 1929 edition is now available. This is the sixty-fourth annual issue of the book, which was first published in 1866, and with it are incorporated the Year-Book of Photography and Amateurs' Guide and the Photographic Annual. A specially interesting feature is the editor's illustrated article on the use of photography in criminal investigation.



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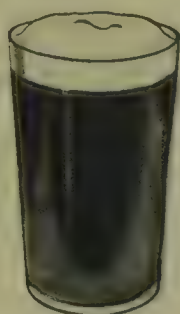
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## MARINE CARAVANNING.—XVIII.

By COMMANDER G. C. E. HAMPTON.

## THE INSURANCE OF MOTOR CRAFT.

INSURANCE is a matter of great importance to marine caravanners, and I should strongly advise all of them to take out a special yacht policy. I was unaware, until recently informed of the fact, that there is such a thing as a Lloyd's motor-boat policy, up to a value of £5000, on the same lines as that issued by the Navigators and General Company. Both policies are worded in a manner which will be understood by motorists. As there are no taxes or licenses connected with motor-cruisers, some of the money saved will be well spent on an unstinted insurance premium. The cost varies according to the experience of the man in charge of the vessel, her age, size, and type, and the period during which she will be cruising or laid up during the year.

It is advisable to take out a comprehensive policy, for it covers the owner against loss or damage to his vessel as well as damage to a third party, such as other craft, piers, and moorings. As a safeguard against dispute in the event of total loss of the boat, it is sound practice to insist on an "agreed value" clause, which is more satisfactory for all parties and saves expense in the long run. As with other insurances, if the insured agrees to pay the first few pounds of any claim, he obtains a reduction of premium, while a rebate is also given if no claim is made for three years. In all yacht policies there is a clause

to exclude damage to masts, sails, and spars as an underwriter's liability if the vessel takes part in races.

It is most important, when filling up a proposal form, to give the fullest information possible; this applies in particular to the past experience of the owner should he be his own captain. A lower premium is required if the navigator of the boat is known

I attribute this to the large number of land motorists who have taken to the water recently. They forget that, if carburettor flooding takes place or fuel is spilt in a boat, everything drains into the bilge, instead of on to the road, as in a car. It is true that drip-trays are fitted to prevent this danger, but, in spite of them, it is wonderful how dirty the bilges

become in the hands of those unacquainted with the danger of fire thus created. All vessels carry some sort of fire-fighting appliance, but most rely on small hand-extinguishers which can cope with only small fires; more efficient systems may cost more, but are good investments in the long run.

It should be possible to insure a new boat for her full value, and, with a very experienced owner-captain possessing a clean claims record, the premium should be approximately 10s. per cent. per month for a yearly policy, but the cost will be greater for a short-time policy. This figure is based on the assumption that the boat will be "laid up" and cruising respectively for the usual periods; if, however, she is "laid up" for a longer time than that stated on the policy, a rebate is allowed off the premium. It is difficult to tell the newcomer exactly how much to allow for insurance, for few

boats are the same, and each must be dealt with separately; but he will be wise if he does not stint expenditure in this direction, especially while he remains inexperienced. Larger premiums are often demanded for cruising in the European waterways, owing to the risk of petty damage in the locks and so on. I see no reason for this, providing really good fenders are carried, of a type which might be approved by the underwriters.



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to be experienced or is a professional seaman with a good record; but the novice may obtain a reduction also, providing he passes special courses in navigation and seamanship, such as those given by Captain O. M. Watts, 123, Minories, E.1. These courses may be taken personally or by correspondence.

There appear to be more claims for damage by fire in motor-cruisers than those due to other causes.

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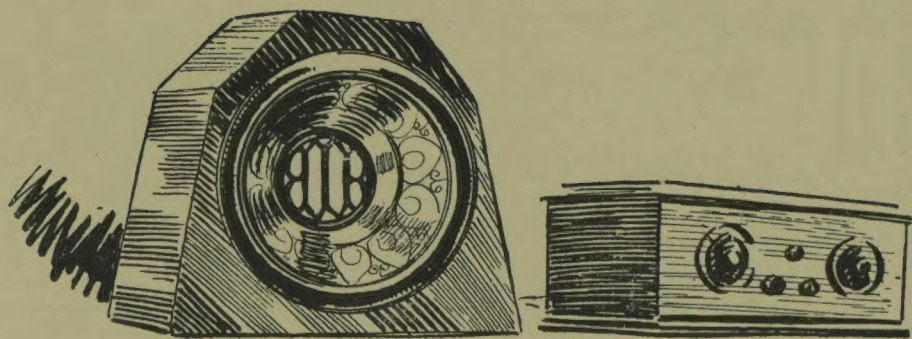
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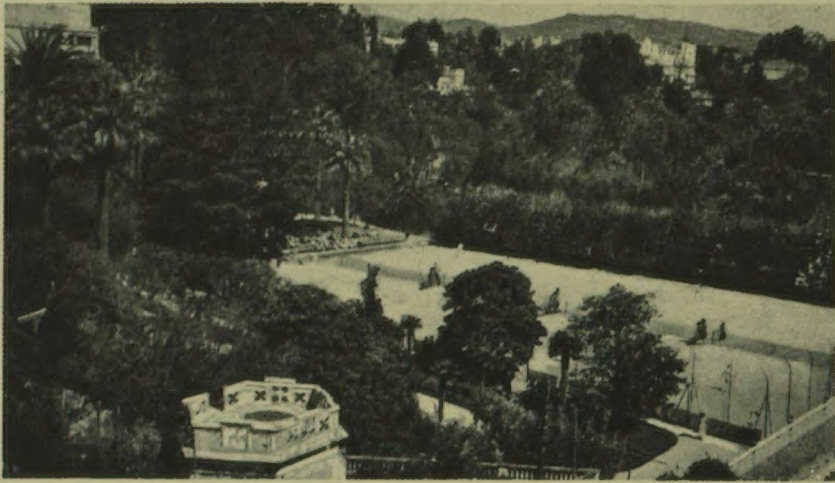


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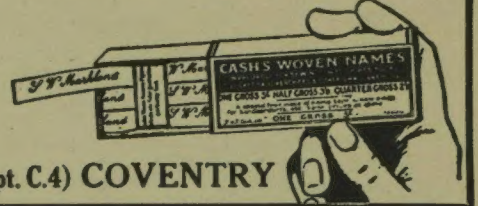
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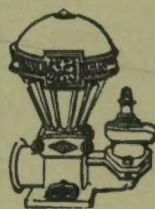
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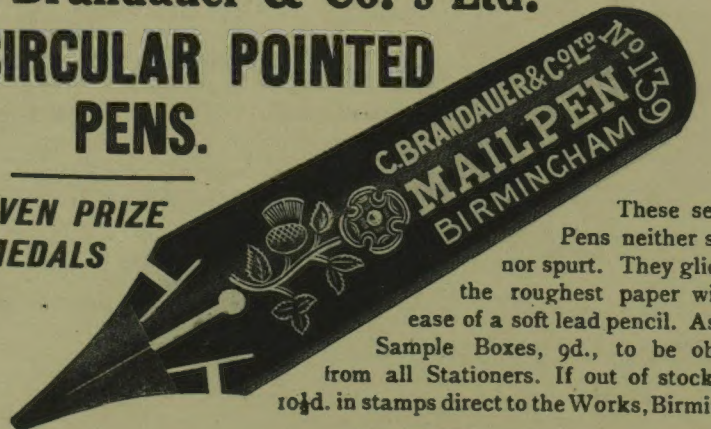
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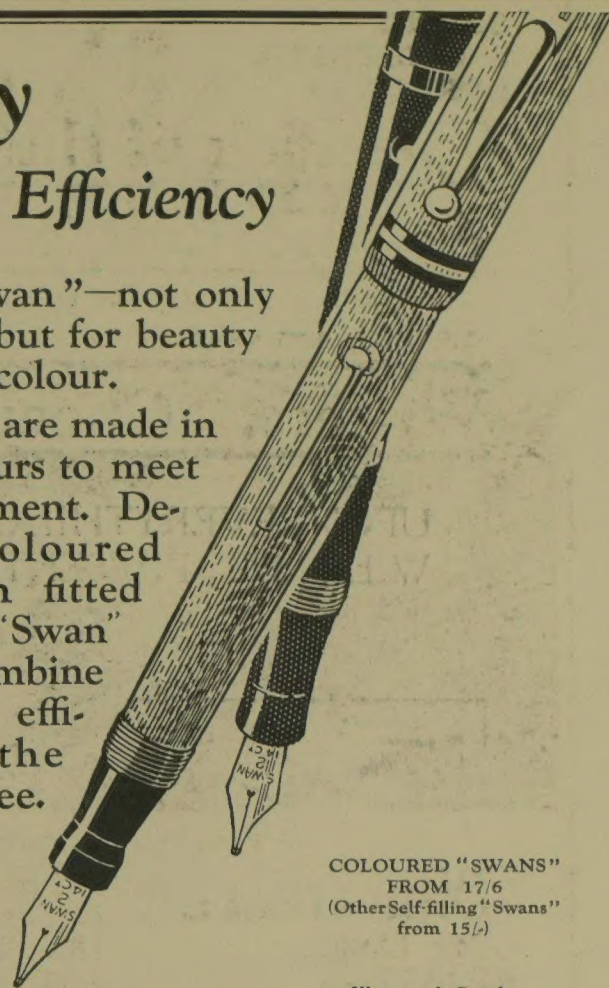
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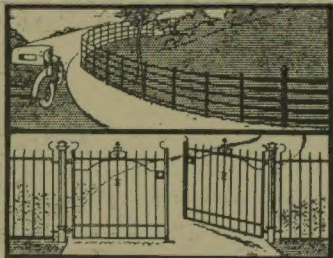
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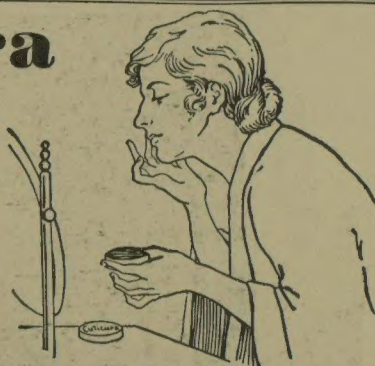
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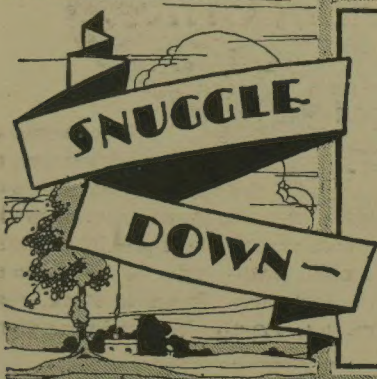
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